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At the Theatres.

Barrett scored his first success in this city at the Star on Monday night. It is an undeniable fact that his Shakespearean impersonations have never met with the favor of either our intelligent theatre-goers or our "masses." They have seen him in many of the great tragic rôles in which Booth, McCullough and other legitimate actors have won fame, and they have reluctantly been compelled to set him down as a man without genius, well-directed intellect and nearly every other requisite to success in the field of his exploits. His aim they recognized as lofty and his purpose honest; but despite his conscientious study, his unquenchable ambition, they saw in him an aspirant whose talent was ridiculously disproportionate to his desire for histrionic distinction. True, surrounded by the magnificent spectacular features and splendid assignment of characters in the famous Jarrett and Palmer production of Julius Cæsar at Booth's some years ago, Barrett made a strong impression in the part of Cassius; but how much this was due to the grandeur of his accessories and how much to the singular analogy between the actor's personality and the characteristics of the waspish Roman he represented it would be difficult to say. Exceptions prove the rule, and Barrett's exceptional acting in the revival in question merely emphasized his failure to satisfactorily embody the other heroes of Shakespeare's plays. In a piece that contains wonderful opportunities, and in a part that enables him to turn his pronounced mannerisms to good account, the hitherto unlucky Barrett has at last hit the popular taste and made his first New York success.

The Hon. George H. Boker's drama, Francesca da Rimini, is a praiseworthy adaptation of Dante's story to dramatic form. The love of Lanciotto for Guido's daughter, her betrayal by the hunchback's brother, and finally the destruction of the guilty pair at the hands of the revengeful husband, offer magnificent advantages to the playwright which have been excellently used. The situations throughout are effective, and the climaxes to the acts, especially the third, fourth, fifth and last, are wonderfully powerful, and so skilfully arranged that they grow in intensity and appropriately culminate in force with the end of the play. The characters are simply but distinctly drawn, evidently with the intention of sacrificing elaborateness to perspicuity. The dialogue is not remarkable for fine or original thought, nor is it especially lofty; but it tells the story in a vigorous, straightforward fashion, and therefore answers well enough. It is difficult to handle such a subject as the story of Francesca in florid style, and Mr. Boker was wise in treating it after the manner of the dramatist and not of the poet. He has made his play neither above nor below the level of popular understanding, and a large part of its success is due to that precaution.

Mr. Barrett as Lanciotto quite outshone all his former efforts. He made the part a sort of cross between Othello and Richard III. Fierceness, testiness and spleen were the chief traits of the character as represented by Barrett. His love for Francesca seemed to have nothing of the purity and honesty that one would expect from a gallant warrior and man of tender sensibilities. It was a strange and unnatural passion, in which Lanciotto's hump and his abnormally developed pride played an important part. During the first act he indicated with considerable strength the cross-grained, sensitive nature of the sanguinary Guelph, as warped and unsightly as the physical deformity that moulded it. In the third act, at the close, there was a momentary flash of genius that electrified the house. The point alluded to is where the hunchback, fearing the love of his betrothed is insincere, receives from her assurance of her affection, and then, in a paroxysm of joy at the discovery, bids the nuptials be hastened. Here Barrett rose to a point of absolute grandeur, and his wild exultation fairly thrilled the spectators. It was a splendid piece of acting, which dwarfed the rest of the personation. The audience manifested its appreciation in repeated cheers and deafening applause. During the rest of the piece, notably where the intelligence of Francesca's infidelity is brought Lanciotto by the Fool, and again where he metes out justice to his wife and her lover, the star worked to achieve success with great vigor, and was rewarded by the most generous applause.

For once Barrett's mannerisms stood him in good stead. His extraordinarily bad elocution and his peculiar actions seemed to suit the character he portrayed. If we did not know that these mannerisms were inseparable from every part this actor assumes, we would have supposed them to have been put on simply to give individuality to the rôle of the hunchback. It is merely the result of a happy match. Lanciotto for Barrett, and Barrett for Lanciotto. Furthermore, we have never seen Lanciotto acted by great actors, while we have frequently witnessed the performance of the best characters in the Shakespearean repertoire by magnificent capable of doing them full justice; therefore Barrett, in this his last impersonation (unlike those that he preceded it with) escapes that most dangerous of all critical weapons—comparison. Although his hasty nasal utterance, false emphasis, false accentuation, false inflection and false gestures are as objectionably pronounced in Lanciotto as in everything else, we must admit that he made an unequivocal hit with his observers—a hit which fell very little short of being a triumph. Barrett has often been pointed at by his defenders as a student, as if that finally established his claims to being ranked as one of the great tragedians of the time. Study is no particular merit; it is one of the necessities of every conscientious actor. In Barrett's case, studious application has borne no good fruit, and we are therefore forced to believe that his researches have been sadly misdirected. If they would teach him to subdue the Macreadyisms which he has for years been persistently acquiring, and eradicate his egregious faults of speech and manner, we think, after witnessing his Lanciotto, he might become a good actor.

Louis James was a capital leading man before he succumbed to the Barrett style and was spoiled. When a player attempts to imitate another he invariably acquires the faults of the model and never takes the good points. That is the essence of mimicry. Mr. James (and likewise all the members of the company who have travelled several seasons with his star) has become a weak reflection of Barrett, every now and then showing in speech and action how carefully he has absorbed the eccentricities of his principal. When he forgot to talk through his nose and remembered to act like his former self, he was effective as Pepe, the jester. One of these rare occasions was in the fifth act, where on imparting the tale of Francesca's infamy to Lanciotto the latter rewards the informer by death. Here Mr. James acted with genuine dramatic force, unobscured by the faults acquired through his mimicry of Barrett. For this he received much applause. In the earlier acts, where Pepe whips the nobles with the lash of his keen tongue, Mr. James reminded one somewhat of Booth as Bertuccio in The Fool's Revenge. What with the Barrettisms and the Boothisms of the characterization, it contains a little of everything except originality.

Marie Wainwright looked pretty as Francesca, and although troubled with the same mimetic tendency as Mr. James, she managed to get through the part very nicely, but without arousing her spectators to any manifestation of approbation further than occasional mild murmurs of hand-clapping. She wore some extremely rich dresses, picturesquely cut in Fourteenth century fashion.

Otis Skinner made a handsome and attractive Paolo. He is one of the few people in Barrett's support who are free from the Barrett taint. Mr. Skinner has no very good situations in the piece, but he did well what he had to do, dressed in good taste, and was the living picture of a handsome young man of the era at which the play is supposed to take place.

Addie Plunkett, a quaint little person, did very nicely in a sort of soubrette part, although the fun in her lines and "business" is of the thinnest kind. Messrs. Dunbar and Winter were satisfactory in small characters; but we cannot say as much either for Mr. Rogers or Mosley, who enacted the heads of the contending Guelphs and Ghibelins.

The parts were all magnificently dressed The mounting was admirable in every respect. The six sets were extremely beautiful, substantiating Mr. Wallack's promise to present the various plays that will be done at the Star during the season in the very best style. The "Square in Rimini" and the Cathedral scene were realistic.

Barrett's engagement will continue until the Saturday previous to Irving's appearance, Oct. 27, and it is likely Francesca da Rimini, having made an undeniable hit, will hold the boards until that date.

* * *

The Windsor Theatre was comfortably filled on Monday evening when Adah Richmond and R. E. Graham appeared as stars in Mrs. M. Laffitte Johnson's play, Carrots. Mrs. Johnson is a well-known Philadelphia journalist and the correspondent of THE MIRROR in that city. Carrots was first produced in Philadelphia, where it was received with favor. It was recently purchased by Miss Richmond, who has been absent from the stage for some time. It had been hinted that Carrots is an infringement on Joaquin Miller's Silent Man, soon to be produced by Frank Evans. As the latter play has not yet been presented, it is difficult to see where the infringement comes in. Some of the sentiment put in the mouth of John Dawson, the half-breed, is all that suggests the Poet of the Sierras in the language of the play. The plot and action alternately suggest The Danites, M'liss and My Partner, without approaching the level of any of them.

As the play is being used as a vehicle for the specialties of Miss Richmond and Mr. Graham, it has probably been altered from the original as produced in the Quaker City. At any rate the plot, under the circumstances, need not be seriously considered. The deed to the land covering a settlement is in possession of a speculator, and the squatters are in fear of eviction. All the characters in the play, the speculator excepted, are included among the squatters. Two of these propose to kill the speculator, and seek the aid of John Dawson, the half-breed, who indignantly repels them. The speculator discovers himself to John as his unnatural father, the former having deserted his Indian wife, who has been cared for until death by her affectionate son. John is not in the forgiving mood, and he is on the point of throttling the old man when the conspirators appear and finish the job, and then accuse the son of murder. The old man disappears in the river, and Carrots' ready Smith and Wesson saves John from being lynched on the spot. The alleged murderer becomes a fugitive. On a snowy night (Windsor snow is copious but not steady) he finds refuge in Carrots' home. The sheriff is searching for him, and he is about to swear Carrots that John is not in the house when the fugitive discovers himself and saves the girl from committing perjury. As he is about to be led away the land-grabber appears; he has been neither dirked, shot nor drowned. The curtain drops slowly on the tableau, hiding from view the fitful Windsor snow.

Adah Richmond as Carrots did her best to invest the character of the mountain girl with vivacity and abandon, but was only fairly successful. Her singing received a great deal of applause, but she appeared to be in bad voice. R. E. Graham played Tony, a half-witted German. His performance pleased the audience, and his singing was applauded to the echo. His duets with Miss Richmond were encored repeatedly. In acting, Nelson Decker easily carried off the honors. His John Dawson was a manly and vigorous performance. In Major Brown, Sam Ryan had a part that occupied middle ground between Bummer Smith and Major Britt. The Major's drunken antics were a delight to the gods. Phil Emmons and Gar Silsby, the conspirators, were sufficiently villainous in the hands of J. W. Thompson and T. Jackson. Dr. Calvin, the speculator, was well played by Harry Wilson. Hattie Roscoe played an over-nice girl who despised Carrots. She is evidently an amateur.

The play pleases the Windsor audiences, and will no doubt do a fair week's business.

* * *

Billy Birch sat in state at his pretty Opera House on Monday evening, and confronted a large number of people who came to celebrate the reopening of the minstrel season. The performance was clever, and met with a constant accompaniment of laughter. The troupe is a better one than the San Franciscos have had in several years, and all goes merry as a marriage bell. Birch is a host in himself, and Leon in his female sketches is a feature of the evening's entertainment. The attendance at this place of amusement is steadily large, and those who would avoid disappointment and secure good seats must apply early.

* * *

The Devil's Auction has been running along to fair business at the Fourteenth Street. Of course, were Excelsior out of the field, it might have done much better during the fortnight engagement. However, the managers have little to regret and much to be thankful for. The spectacle will certainly do well on the road, and it has made some money here toward paying off the original cost of the production. Next Monday the Majilton company will appear in an absurdity called The Frolics of a Day. The Majiltons were great favorites in New York some years ago, when they contributed to the specialty features of the old Black Crook.

* * *

Still the Mulligan Guard Ball rolls along the path of prosperity at the Comique, and there seems to be no indication now that its force will soon be spent. The houses are good, and no new announcements for the near future are made.

* * *

The new People's Theatre will open on Monday night next with the Lights o' London.

* * *

Excelsior, the greatest spectacle ever presented in this country, is an enormous success. Money is turned away nightly and seats are being sold several weeks in advance. The ballet is the talk of the town. Nothing to equal it has been seen in New York.

* * *

The Grand Opera House opened for the season last Saturday with Collier's Lights o' London. The auditorium was crowded, and Sims' melodrama never went better. Messrs. Burleigh and Vinton as Harold and Clinton Armytage were good, and Messrs. Howell and Bradshaw as Preene and Jarvis gave impersonations that will compare favorably with those of the Union Square originals. Florence and Charlie Thropp were very acceptable as Shakespeare and Tim, winning the commendation of the audience. Lizzie Hudson as Bess Marks, and Marie Wilkes as Hetty made an agreeable impression.

* * *

Next week W. J. Ferguson will appear at the Twenty-third Street Theatre as the Dude in A Friendly Tip. This performance is now meeting with success in Baltimore, where it has been running all the week.

* * *

The Rajah, with one or two changes of cast, is doing a good business at the Madison Square.—Neil Burgess comes to Tony Pastor's again next Monday and presents his amusing farce called Vim.—Monday week the excellent Wyndham Comedy company begin an engagement at the Union Square.

The Musical Mirror.

Mr. Duff has produced Lecoq's opera, Heart and Hand (Le Cœur et la Main) at Daly's Theatre in very creditable style, doing full justice to the work by giving it a thoroughly good stage setting, excellent principal singers, a full and well taught body of choristers and a sufficient orchestra. The dresses are so good and well chosen as to deserve special mention. The selection of colors, the graceful, well-fitting cut, and the appropriate character given by these costumes are really artistic. The music is trifling, except where the baritone and soprano are concerned, when it seems to rise to a higher tone of color and to warm up, as it were, to a level far above the rest of the opera. The finales are weak and flimsy in texture, and the play itself is trifling, and commonplace. Beyond all question of doubt the star of the performance as given at Daly's Theatre is the part of Don Gaetan, Duke of Madeira, as sung by George Sweet. This singer has a lovely rich and sympathetic baritone voice, which he knows how to make the most of in a truly artistic manner, such as we have never heard approached by any singer since we have been noticing opera bouffe in English. Mr. Sweet's style and voice fit him for the highest honors in serious opera, and we cannot imagine a greater pleasure than to hear him in such parts as the King in La Favorita, Count di Luna in Trovatore, Germont in Traviata, or the like. As it is, he is a rare acquisition to Mr. Duff's company. Miss Conron is pretty, has a good voice, and a facile execution; her *messa di voce* is somewhat nasal, but so slightly so as to become familiar to the ear in a very short time, and her purity of tone and precision of intonation are extremely agreeable. As to her acting, she is quiet and lady-like, but lacks fire and *elan*. So in her singing, she is pure and correct, but fails to produce effect when the passages are *con slancia*. She is a very charming vocalist nevertheless, and worthily seconds Mr. Sweet's admirable efforts. Louise Paullin is very pretty and *naive* in manner, a good actress and singer; but her part, Josepha, gives her but little chance for the display of the talent that is in her, and which she has many times shown before. Rosa Cooke is more of the English chambermaid than the Spanish duenna. She makes up too young and dresses too loud. Wallace Macreery is a handsome fellow and looks well as Morales—he would have a good tenor voice if he could sing, but alas he cannot, having that peculiar throaty production of the voice that is so distinctive of minstrel balladists. Mr. Loe's Teutonic twang is very disagreeable and makes his introduced part of Buldomen appear like a red patch on the seat of a pair of black trowsers. Mr. J. Ryley is curiously comical in the character of the King of Arragon—his crystal-cut distinctness of enunciation, which makes every word perfectly plain even in his most rapid pattering, gives him the right to call himself a singer, although he has no voice. As an actor he is simply the best we have in his line. The grand Hungarian ballet is simply a nuisance. Mr. Duff has shown us in this inaugural opera that he means to do things as they ought to be done, and we wish him heartily every success and good speed.

* * *

The great American independent musician, Mr. Pratt, who was to show other and less independent Americans the way to do it without models, who posed as the Wagner of the West and the only true composer on this side of the world, has come to dire grief in that the public would have none of him. Mr. Pratt has had his warnings before, but he would not heed them. He has pinched his stomach to feed his vanity, both in Europe and America, and in both he has been rebuked. Mr. Pratt is a very nice man, we believe, but he is not a Wagner nor a Beethoven, whatever he may esteem himself, and not even the flavor of Zenobia cigars will bribe the critics to say that he is the representative American composer. They would smoke pipes rather.

* * *

The Casino concerts have been resumed under Mr. Aronson's direction, and the selections gave general satisfaction on Sunday evening last. The latter half of the concert is given on the roof, and is very pleasant. Mr. Aronson has always a good orchestra, and the music he chooses is for the most part popular and suited to the tastes of his audience, which [illegible] numerous and happy, if appearances may be trusted. The selections from Rubinstein's series of four hundred pianoforte pieces, Le Bal Costume, arranged for full orchestra by Eckmann-Chatelier, was very interesting at the Casino concert on Sunday, and was well played. We are glad to see a move in the direction of a higher class of music to give strength and body to the entertainment already very enjoyable.

* * *

Sara Van Huyck, who is now studying in London at the Royal College of Music under the auspices of Mme. Jenny Lind, has sent us a charming duet for mezzo-soprano and tenor, called "My Love that I Love as I Worshipped of Old." The melody is really beautiful, and the voices are managed with skill. Miss Van Huyck will do honor to her American birth and her European training, if we mistake not.

What Will We Profit by It?

The amusement-loving people of the United States seem to be subject to periodical attacks of what must be called swashy squalls. Sometimes the phenomenon appears in a petticoat, sometimes in breeches. They all come across the ocean in the direction from Europe, and they are always preceded by an immense advance of windy puffs. They are known under different names; one is the Bernhardt squall, followed by the Pinafore cyclone; then we had that of the Langtry *boulevement*, and now are to be discerned in the atmosphere signs of another approaching gust which promises to prove something of a planetary tornado. True to the laws of its predecessors, this last may be, perhaps, properly known as the Henry Irving boom.

These recurrent squalls, typhoons and booms may be described as taking a uniform course, traveling pretty much in the same path, sweeping down upon our coasts with a turbulent impressment, sweeping everything before it; stripping the land far and wide of greenbacks, and leaving behind generally, as far as we can discern, not a vestige of any growth of native value.

If the careful reader will glance at the short roll-call we have made, he will agree with us in the answer that from the visitations of Bernhardt nothing of good came to the drama; the same in regard to Pinafore as to music; of Langtry, what can we say as to the betterment of the American stage?

And now we come to Henry Irving and inquire what American gain we may expect from his loud-heralded advent. A conscious forecast prompts certain London journals to caution us against overstrained expectations, among other pertinent suggestions, saying: "If the American critics do find some fault, they must not suppose that these have quite escaped detection in the effete old country." On the other hand, English writers of high character assert that the warmest admirers of Mr. Irving's acting would probably admit that it abounds in personal peculiarities which, to those who dislike them, furnish fair matter for reasonable criticism, while its most uncompromising detractors would not deny that it exhibits a distinct intellectual quality which renders his appearance as an interpreter of the poetic drama by far the most important and interesting event of the British stage since the retirement from it of Mr. Macready.

Whatever his accomplishments, or whatever claims may be made in his behalf, it is our right as an intelligent community to scrutinize the special relations of Mr. Irving to ourselves and to consider how we are to be benefited by his advent. In this interest we may properly ask, "Will we, on account of the presence of the distinguished British actor among us, have better plays? Better actors? Better scenery? Superior costumes? An improved public taste, ready to foster here, as it does in England, in the case of Mr. Irving, higher aspirations and an advance in the interests of the drama?

To take measure of our prospect of benefit from the visit of the English actor, we must bear in mind that he will for a time wholly engage certain of our theatres; where Irving is there can for the time be no one else; he will fill a good deal of space in the newspapers and preoccupy the attention of the public almost exclusively as the supreme theatrical topic. Now, in view of these circumstances, we may well consider whether Mr. Irving comes among us in the interests of art and seeking in some sense to advance the American theatre to a line above its present achievements. If so, welcome, Henry Irving! We take you at once to our hearts. We will go with you hand in hand as co-worker in a good cause. Should it be, on the other side, that your appearance here is merely in the character of a tradesman, a commerciel traveller of the histrionic order with an assortment of cut-and-dried commodities, then we may examine your supply, purchase so much of your wares as we may take a fancy to, and being deftly lightened of so much coin, we can bid you God-speed homeward, with the relish of Autolycus in the play: "Softly, dear sir; good sir, softly. You ha' done me a charitable office."

We confess to a pride which will not allow our country to be regarded as a mere caravansary or transient tent for roving adventurers in art or otherwise, but as a permanent home and residence, to the support and embellishment of which we seek the enduring contributions of sound taste, permanent culture, and of encouragement of native excellence which shall abide with us, fortify us and make us strong in the times to come. To this end have all true prophets and apostles of the drama labored from the beginning.

The Giddy Gusher

ON THE EARLY-CLOSING MOVEMENT.

Same as early we were done for
I wonder what we were begun for.

Sung with touching effect by the Syndicate, Zenobia, and Vera. I can imagine Marie Prescott and Dora Hennings, with a few coal ashes on their heads, sitting down and warbling that couplet—a pair of disappointed mourners. And Sara—think of Sara's woe!

***

Do I see further into a funeral than the average woman? I saw sudden death on the face of Vera the first night. I discovered symptoms of *rigor mortis* in the first act of Zenobia. But the proud performers in those productions, the partial parents of those bantlings, the blind buyers of 'em, they saw nothing of their danger; they walked up to the bull ring and were properly stunned when they were knocked on the head.

***

It's delightful to hear Oscar talk of the merits of his play, and say "he knew the people were pleased because he was called out every night." Why, bless him, they would have called him out every act for their curiosity's sake. If that play had been written by Mr. Jones, of Brooklyn, or Mr. Smith, of New York, just simple plain men, there would never have risen a voice to call them forth from their retirement. But Oscar with Samsonian locks, or Oscar in a close crop, is one of the sights of the age. The public hanker after him, and naturally they called—they called before the curtain went up.

***

Zenobia, of all the early closers, had the most merit. The music was pumpy and mediocrity was its standard. It was sung and acted up to that standard. But the pretensions of Vera and the Syndicate were of quite another kind. That poor little Pratt did his level best. He wrote and composed his little opera; he bustled and talked and cackled. And Strakosch went and sat on him. And he will always believe that had his opera been forced into a run it would have scored a success.

***

Vera was going to astonish us by its strength, poetry and general excellence; its mounting was to distance anything seen at the Union Square, and we have seen something at the Union Square in past time. The dressing was heralded as unique, and there you were. Its strength was bosh; its poetry was mush; its gorgeous mountings were a half dozen satin panels, such as we are used to seeing on the fronts of barrel organs; its magnificent costume was a red rag that Louise Michel wouldn't be found dead in. It's all very well for Vera to say that a scarcity of greenbacks brought her to an untimely end. Vanderbilt couldn't run the critter to win the stakes of public popularity—the people wouldn't have it.

***

Ah! but the Syndicate! the mysterious, cheerful Syndicate behind which lurked the Bank of Commerce and the Philadelphia Mint, who went tripping off with a salary list of $3,000 a week, to pick it up (after a few big towns), in little Texas and Georgia hamlets, where $150 is a tremendous house and $50 the average. This would have been tempting Providence, only for the syndicate behind—the imperishable bolster that was to boost 'em through.

***

Then the engagements stirred the dramatic world to its centre. Maude Harrison was wretched—the idea of that Sara Jewett getting $2,000 worth of good clothes, and a lawyer's riveted claim on a year's salary, and she staying here at the Square—it was wicked. And our own Eben, what a cracking salary he demanded and was accorded, and yet he was not proud—he spoke kindly to us all and departed to show those benighted Chicagoans what a sweet thing his Romeo was, and what an Orlando New York was throwing away. The only level-headed member of the party was Henrietta Vaders—she requested Stevenson to leave open the place in the Clanton company, as she was not dead sure of the ultimate fate of the Syndicate.

***

I hinted once to Maze Edwards that even syndicates had come to grief, and was laughed to scorn. The eternal hills might pass away; the heavens might roll away as a scroll; dynasties might be overthrown, but the Syndicate was the one enduring performance of nature perfected by art that a retreant age had produced.

***

I confess I was taken in, though my beloved Edgar on an occasion did once seem to suggest to all the requirements, and I had a painful reminiscence of an Othello on crutches Nobel Waldron sang down a quick session when the Inconquerable Bessie consented. Still, I held eight dollars, and I was willing, almost unwilling, to think it in and become a spectator. When I heard of Sara Jewett's white satin gown I grew to have more faith in the affair. I found Sadie Markey's was not going out on optional advisor, and that further heated me. But who under the sun supposed that one week—seven days of misery and Chicago criticism—would have finished Sara?

***

Oh! those Chicago critics—they are the unsettled lads. Why, there is not a man on the New York press would feel it in his heart to do to that shrinking, timid Sara Jewett what they did out there. I read in one of their journals the other day a description of a gross slaughtering match that took place at one of their abattoirs. Representatives of different butchering establishments competed for a prize, and it went on to tell how Left-handed Mike put up his carcass in two minutes and a-half, skinned, eviscerated and splendidly dressed.

Then Shanny Mose jumped in and did his animal in three minutes and a-quarter; but he gashed the breast and made a ragged shearing of it on the hooks.

And Blinky Sam raised such hob with his critter and left so much meat on the hide that they didn't know whether to cook it or to tan it.

But the great match at this business occurred when the Syndicate, supposed to be a drove of fatted beasts, arrived, and it might be reported in this style:

As the animals entered the shambles the slasher of the *Tribune* selected the iron grey ox, Edgar, as the one most worthy of his steel. He was scalped; skinned, split up and entirely cleaned out in the unprecedented time of four minutes eight seconds.

Cleaver of the *Herald* next tackled the short-horned steer Plympton. This bit of work was neatly done. There was not an awkward stroke made, although some of them complained of the untidy way in which portions were left; but the short time accorded to each man in which to dress his animal necessarily occasioned errors of this kind. Still the *Herald* man deserves great credit. He took the conceit out of his specimen pretty thoroughly. Time, seven minutes thirty-one seconds.

Quite an excitement occurred when Carver of the *Times* tackled the loudly bleating Jewett. She had been run in on the slaughtering match as a spring lamb; but at the first cut Carver recognized he had a much tougher job than he bargained for. It was at one time thought that she would manage to save her wool, but a more exasperating bleat than usual nerved his arm, and a nicely dressed mutton was hung up in exactly twenty-six minutes and ninety-one seconds.

The calf Davidge was slaughtered in such a diabolical hurry that he was scarred and slashed in a way to make his hide hardly worth the tanning.

The lambs Harrold and Garrick were quickly dispatched, and the whole affair reflected great credit on the wielders of the knife. The animals were sent East by the P. D. Q. R. R., though before the slaughtering match they had expressed preference for the S. P. Q. R. line.

However, we can't have things our own way always before death, and after, it's not of much consequence which branch of the underground we're shipped on. Very few of us strike the Elevated.

The bodies are arriving very fast, and will be on exhibition on the Square during the week (and as much longer as they will keep), monuments of the dexterity with which the Chicago slaughterers do their work. And the other monuments in Union Square will be dwarfed by comparison.

***

I began to write an article on the early-closing movement. As an illustration of my firm belief in its sanitary and moral influence, I can do no better than set a good example and put the shutters up. After reporting the great Chicago slaughter-match and recommending the mourners, after singing "Since so Early I was Done For," etc., to

Take them up tenderly,
Handle with care;
Fashioned so slenderly,
Young and so hair—
Nothing to indicate
What was the Syndicate
Left on the road;
No one to vindicate
One of the byndicate
Out of the load.
Who-e was Zenobia?
Pratt's Hydrophobia
Nobody trusted.
Vera and Prescott
In a straight waistcoat—
All of 'em busted
(but)

THE GIDDY GUSHER.

Professional Doings.

—Joaquin Miller is in Quebec.

—George Cassidy has arrived in town.

—Giles Shine and wife are in Kansas City.

—J. B. Studley leaves for California next week.

—Dora Stuart has joined the J. K. Emmet company.

—Charles S. Dickson arrived from the Catskills Monday.

—W. H. Montgomery will go with the Duff opera company.

—Frank Tannehill has joined Palmer and Ulmer's '49 company.

—Lou Harrison made his first appearance on the Square Saturday.

—Will Morton will manage the Strategists company this season.

—E. D. Davies, the ventriloquist, arrived from London last week.

—George Sands will gillet the Lamont and Wilson Specialty company.

—Alfred Cellier is at present in London, busily engaged on a new opera.

—The Fay Templeton Opera company will produce several new operas this season and revive two favorites of Offenbach.

—The Daly company resolved itself into rehearsal April 15 at Augusta, Me.

—George D. Chaplin has been re-engaged as stage manager by Jarrett & Rice.

—Edwin Forrest, the Louisville amateur, resigned from Gillette last week.

—Gus Williams is playing in Detroit under the auspices of the city editor.

—Robson's 7-act company leaves Sunday to open at Yonkers on Monday.

—Mrs. Chanfrau opens a season at the convent at Chelsea, Mass., Sept. 3.

—Richard Foote will play two weeks of Richard III. this Fall and Winter.

—Colonel Sage will be business manager of Annie Robbins's Two Christmas Eves.

—William J. Scanlan will be the musical director of Edwards' Folly company.

—A. Q. Scammon will be business manager of Frank Frost's Silent Man company.

—Alf Wyman and Lulu Wilson open at the Twenty-third Street Theatre, Sept. 17.

—Louis G. Baker has been engaged as treasurer of the Twenty-third Street Theatre.

—Harry Jackson, Jr., has been re-engaged to play comedy parts with Carrie Swain.

—Manager Charles Palmer, of Hartford, has leased the Opera House, New Britain.

—The new Broadway entrance to the Fifth Avenue Theatre will be finished this week.

—Joseph P. Cangere has been engaged for the Charlotte. He plays the Major in Kit.

—W. J. Holgate, late scenic with the Florences, has been engaged by Joseph Murphy.

—George Clapham has been engaged as treasurer of the new Opera House by Abbey.

—S. P. Cassy leaves Saturday for St. Louis to join Maude Granger and Her Second Love.

—Thomas Maguire has gone to Hawely's Brooklyn Theatre to handle Silver King silver.

—Lotta Bolton has been engaged to play the Princess in Kiralfys' Enchantment company.

—Jake Tannenbaum, the Montgomery (Ala.) manager, will return home in a few days.

—It is rumored that a Chicago capitalist is about to reorganize the George Edgar company.

—Lizzie Bradley, last season with the Hodjenka company, has joined Duff's Opera company.

—Lester Wallack must produce The Ace of Clubs before December under a penalty of $5,000.

—William Voegtlin has returned from 'Frisco, where he combined business with pleasure.

—George W. Caldwell, late manager of Alexander Caufman, has opened a hotel in Brooklyn.

—William White has been engaged by Brooks and Dickson as stage manager of the Standard Theatre.

—Townsend Percy returns to England shortly, and will come back with Mr. Hollingshead.

—Mr. Wallack's part will be that played by Mr. Kendal in London when Impulse is produced here.

—Mme. de Bremont opens her season in Two Marriages October 4 at the New Haven Opera House.

—John A. Wills and wife (May Adams) have been especially engaged for McAdow and Lee's Bunch of Keys.

—May Livingston is in London resting after an extended tour with Sheridan's Fun on the Bristol company.

—Edward Carroll has had an offer from E. E. Rice to play the Widow O'Brien in Fun on the Bristol.

—The Fall and Winter season at the Eighth Avenue Theatre opened Monday night with the stock company.

—John T. Hines is to produce a new Irish play in Boston this season. It is entitled The Bells of Shandon.

—Jennie Hughes has been specially engaged for the part of Mrs. Cowalip in Virginia with the Duff opera company.

—Haverly's Strategists company leave for New Orleans on Sunday night, where they open their regular season.

—Two barnstormers, Lambert and Richardson, are playing Our Bachelors through the principal towns of Illinois.

—H. W. Ellis' new comic opera, Pedro, the Minstrel, is to be produced at the Lyceum Theatre, Philadelphia, on Oct. 1.

—Kiralfys' Enchantment party are rehearsing at Nitto's. They leave on Saturday for Toronto, where their tour begins.

—Richard Mansfield has gone to San Francisco to resume his part in A Parisian Romance with the Union Square company.

—Harry Randall, late of Wilbur opera company, has been engaged as advance agent of Arthur Rehan's 7-30-8 company.

—J. F. Donnelly has repudiated his Summer Italian combination and is snugly ensconced in the box-office at the Fourteenth Street.

—All rumors to the contrary, Wallack's will not open with The Ace of Clubs, but with Moths, an adaptation of Ouida's novel.

—Emma Hinckley has been engaged for leading juvenile with the Charlotte Thompson company, and Nellie Pierce for soubrettes.

—Percy Meldon, last season with a Madison Square travelling company, has been engaged by Frank Evans for his Silent Man company.

—A telegram received Saturday by Manager Robert Fulford contained the information that his business manager, Thomas Fraser, was dying of consumption. Mr. Fraser is a nephew of Mr. Fulford.

—Richard Mansfield has been engaged by the Madison Square Directory. His engagement with the Union Square expires in November, and he will be seen in some special parts at the Madison Square later in the season.

—Daly's regular company will open at the Park Theatre, Boston, on Sept. 3, for two weeks. The next fortnight will be put in at the Chestnut Street Opera House, Philadelphia, and then the season opens at the home house.

—The opening of White's Grand Theatre in Detroit was a great success. Fred. Warde, supported by Anna Boyle, appeared in Virginius. There wasn't a hitch in the working of the stage, which is a great credit to Manager White. The house presented a brilliant appearance.

—The Madison Square Directory has begun booking dates for season of 1884-85.

—The business connected with Fraser's death was made by Bonner and Ives.

—Lester Wallack will probably appear in one of the new plays at the Madison Square this season.

—Rita Cavett, who has been connected at the Lyceum, returns to McCaull's company Monday.

—Douglas Fayres is establishing an office to sell the principal cities produce to the Madison Square engagement.

—Callender's Minstrels are still doing the best business in San Francisco. The Georgia Minstrels joined them on Monday night.

—Al. Hoskinson owns the music for "H. W. Ellis' opera, Pedro the Minstrel. Its comic lines were Count with Bessie Melville.

—W. L. Barron has resigned the musical direction of Hoyt's Museum, and is in town. He had a row with Manager Aldrich.

—Agnes Herndon is supporting George Holland in Dunderry in San Francisco. They are playing at the Bush Street Theatre to big business.

—Little Emma is playing this week at Hamlin's Opera House, Cleveland, to good business. She is a success with the Philadelphians.

—Charles Fostman and David Belasco leave to-night for Cincinnati on business connected with Genevra and Charles Fostman's companies.

—Nat Goodwin opened in Hopkinsville Louisville on Monday night, presenting the piece for the first time in two years. The theatre was packed.

—Daly's company is resting for a week in the city. He was offered one of Edgar's weeks in Chicago, but he preferred to let his company recuperate.

—Hart and Hand will probably run only another week. Two weeks are to be devoted to repainting the front and beautifying the entrance to the house.

—W. H. Bingham is to manage the Fifth Avenue for the four weeks of Grau's French Opera season, when Augustus Pitou returns from Europe to take charge.

—Matilda Scott-Payne, a pleasing English vocalist, who sang Josephine during the Pinafore craze in this city, has come up the modern to an opera company in St. Louis.

—The Danicheffs, presented at the California Theatre, San Francisco, on Monday night, by the Union Square company, drew a very poor house. Daniel Roche will succeed it.

—Manager James Barton says there is no doubt about his new theatre being built, as papers are being prepared for architects' bids, and everything will be in shape in a week or two.

—The Thomas Keene and the Young Mrs. Winthrop companies leave to-night on the same train over the Erie; the former opening at Chicago and the latter at Louisville, Monday next.

—Agnes Booth has been engaged by Messrs. Hixon and Zimmerman for a week's performance of Pique at the Chestnut Street, Philadelphia, beginning Sept. 10. The supporting cast will include Sydney Cowell, Louise Dillon, Charles Wheatleigh, Frederic Bryton and Nicholas Long.

—Little Corinne had a benefit at Worcester, Mass., last Friday night, appearing as the Little Duke. Nearly two thousand admissions were sold. Souvenirs were distributed. At the matinee on Saturday every child attending received a picture of Corinne.

—Gustave Frohman will return from San Francisco about Nov. 1, and continue his journey to Paris to arrange for the minstrel season next March. On account of their 'Frisco success he contemplates leasing the Baldwin for this season. His wife, Maude Osborne, has been selected by Coulduck as the favorite Hazel.

—Next Summer Messrs. Hickey and Boston propose putting a mammoth cheap opera company on the road, beginning with three weeks in Brooklyn, and playing Boston, Chicago, St. Louis and other large towns. Four leading people are already engaged. Performances will be given under canvas.

—Russell Glover, the tenor, has joined the American Comic Opera company. This troupe is to produce Arctic, an opera that had a first hearing in New England last season. The season will open at Cincinnati on Sept. 22. Helen Cooper is the prima donna. G. L. Deane has charge of the management.

—Only a Farmer's Daughter, with Adelaide Cherie as the star, supported by Camille Kinsey and a strong company, commenced their season on Monday last in South Norwalk to one of the largest houses ever in the building. They play Norfolk and Richmond next week; thence down the Atlantic coast.

—The Majiltons arrived yesterday morning on the steamer *Wisconsin*, and are at Foster's rehearsing the Americans engaged. To-morrow they open at Lancaster, Pa.; play Trenton, N. J., Saturday, and are to be at the Fourteenth Street Monday. Time is filled to May. They play as far South and West as New Orleans and St. Louis. A Californian tour is not yet decided upon.

—Manager McCaull is expected on the steamer *Fulda*, Friday, and it is said he intends having two companies on the road next season in addition to the one in New York. Extra people are being engaged. Rose Beaudet having assumed Lilly Post's part in Prince Methusalem, Minnie Doren succeeds to Miss Beaudet's place. The Prince will continue receptions for another month.

—Two elegant lamps will swing in front of the Broadway entrance to the Fifth Avenue Theatre. The post and illuminated dial have been removed from the corner of Twenty-eighth street to a position directly facing the new entrance. The box-office will contain Messrs. Ruddy and Zwisler, who worked together at Booth's. Last season's entrance will be used mainly for carriage occupants.

—John A. Stevens has had such success in his San Francisco engagement that he has extended it to Sept. 3.

—Besides Redeemed, Philip Scott has in his possession Esmeralda, the play which created a spirited newspaper controversy in London. Esmeralda, by Walter Frith, son of the painter of that name, is a version of Adolphe Belot's drama, La Drame de la Rue de la Paix. Its similarity to Fedora was so striking that Bancroft, who owns the right to the former, accused Frith of stealing his play. However, Mr. Frith showed from whence he got his version, and his play is now having a successful run in the English provinces.

—Manager Aldrich's office in Hamlin's Opera House, Chicago, is crowded with applicants for the Fall season. Among the number are Lotta, Kate Claxton, Rose Eytinge, Mary Anderson, Clara Morris, Fanny Davenport, Louise Pomeroy, Minnie Palmer, Mrs. Langtry, Mrs. Potter, Rose Coghlan, Modjeska, Charles L. Davis, Gerald Warren, Harry Lacy, Marie Bates and Mrs. J. H. Gilmour.

—Beverly Tilton, a young actor from New York, has just completed a season with Gus Hamlin's Wild West company. He went out with the company and remained with them for the entire season, playing Buffalo Bill.

—Sara Stevens, who was to have been married to Mr. Hamlin, of Hamlin's Opera House, Chicago, on Sept. 5, has postponed the wedding for a few days. Miss Stevens is now in Chicago, and will be married at the residence of her parents.

—Fanny Davenport will open her season at the Grand Opera House, Chicago, on Sept. 17, in Fedora. She will remain there two weeks, and then go to Boston for a week. She will then return to Chicago for a week, and then go to Cincinnati for a week. She will then go to Philadelphia for a week, and then to Baltimore for a week. She will then go to Washington for a week, and then to Richmond for a week. She will then go to Norfolk for a week, and then to Charleston for a week. She will then go to Savannah for a week, and then to Jacksonville for a week. She will then go to Tampa for a week, and then to Key West for a week. She will then go to Havana for a week, and then to Mexico for a week. She will then go to San Francisco for a week, and then to Portland for a week. She will then go to Seattle for a week, and then to Tacoma for a week. She will then go to Spokane for a week, and then to Helena for a week. She will then go to Butte for a week, and then to Billings for a week. She will then go to Miles City for a week, and then to Bismarck for a week. She will then go to Fargo for a week, and then to Minneapolis for a week. She will then go to St. Paul for a week, and then to Duluth for a week. She will then go to Milwaukee for a week, and then to Chicago for a week. She will then go to Indianapolis for a week, and then to Louisville for a week. She will then go to Nashville for a week, and then to Memphis for a week. She will then go to New Orleans for a week, and then to Galveston for a week. She will then go to Houston for a week, and then to San Antonio for a week. She will then go to El Paso for a week, and then to Albuquerque for a week. She will then go to Santa Fe for a week, and then to Denver for a week. She will then go to Omaha for a week, and then to Kansas City for a week. She will then go to St. Louis for a week, and then to Cincinnati for a week. She will then go to Pittsburgh for a week, and then to Cleveland for a week. She will then go to Buffalo for a week, and then to Rochester for a week. She will then go to Syracuse for a week, and then to Albany for a week. She will then go to Troy for a week, and then to Boston for a week. She will then go to Providence for a week, and then to Hartford for a week. She will then go to New Haven for a week, and then to Bridgeport for a week. She will then go to Stamford for a week, and then to Norwalk for a week. She will then go to Yonkers for a week, and then to New York for a week. She will then go to Brooklyn for a week, and then to Jersey City for a week. She will then go to Newark for a week, and then to Trenton for a week. She will then go to Philadelphia for a week, and then to Wilmington for a week. She will then go to Baltimore for a week, and then to Washington for a week. She will then go to Richmond for a week, and then to Norfolk for a week. She will then go to Charleston for a week, and then to Savannah for a week. 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She will then go to New York for a week, and then to Brooklyn for a week. She will then go to Jersey City for a week, and then to Newark for a week. She will then go to Trenton for a week, and then to Philadelphia for a week. She will then go to Wilmington for a week, and then to Baltimore for a week. She will then go to Washington for a week, and then to Richmond for a week. She will then go to Norfolk for a week, and then to Charleston for a week. She will then go to Savannah for a week, and then to Jacksonville for a week. She will then go to Tampa for a week, and then to Key West for a week. She will then go to Havana for a week, and then to Mexico for a week. She will then go to San Francisco for a week, and then to Portland for a week. She will then go to Seattle for a week, and then to Tacoma for a week. She will then go to Spokane for a week, and then to Helena for a week. She will then go to Butte for a week, and then to Billings for a week. 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PROVINCIAL.

BOSTON.

Boston Museum: Notwithstanding the fact that the weather was quite unfavorable last week and that the opening attractions at this theatre were not sensational, large numbers succeeded in forcing the forty-third season's success and to extend a cordial welcome to the favorites of the co. Monday, Tuesday and Wednesday the Shelby Family was presented, with Charles Barron and Annie Clarke in the leading characters. This lady and gentleman have escaped the clutches of Rosebery and Hill, Boston's number of times in the past, and the public seemed to them have always been visibly delighted, and if at times, during the past week, a little of gladness was noticeable, too much fault should not be found, when we take into consideration the state of the thermometer. Mr. Rohn gave a slightly new part entirely satisfactory portrayal of the rich Dutchman, Hans Vanderdecken, while Mr. Mason as Vedoge at once won the good will of the audience, for, while doing nothing remarkable, he yet presented the character in a manner which could not offend. Blanche Thompson made her first appearance as a member of the co. as Blanche, and, judging by her acting of this character, will, in time, become a popular member. She need the character in a quiet yet interesting manner that won the sympathy of the audience, and her modest manner and intelligent rendition did much toward gaining the interest of all present. Miss Birney also made his first appearance, under the Viennese Chimera Management, a character which gave him no great opportunities, doing the little which fell to his lot in a painstaking manner. During the latter part of the week The Gar'ner was played to full houses, and played the large numbers present. George Wilson repeating his success in his great exemplification of the fussy builder, and the other members of the co. appearing to great advantage. William Warren was, of course, missed from the co., but it will not do unfairly during the season, to compare the acting of the gentleman who may be called upon to assume the characters formerly belonging to the favorite comedian, with the acting of that gentleman, but judge each one according to his own conception and give credit where credit is due. This week Imogene will be presented for the first time in this country, with Charles Barron, J. B. Mason, George Parker, Alfred Hudson, Frederic Rice, Miss Jennie Clarke, Miss Kate Forsyth, Miss Ellmore, Mrs. Vincent and Miss Ryan in the cast.

Howard Athenæum: The many alterations and improvements made in this theatre and the substantial bill presented by the management attracted large crowds during the week, all present being enthusiastic in regard to the handsome appearance of the building, and well pleased with the entertainment. Among the most pleasing numbers was the appearance of the American Four, who kept the audience in constant laughter, introducing some of the most mirth-provoking business I have ever seen on the variety stage. There are many other numbers that deserve special mention, as the co. included many favorites and talented people. This week Rogers, Bryant and Hoey's Minstrels will appear.

Gaiety Garden: Owing to the success of Mrs. Partington at the previous engagement, Charles Fostelle and his co. reproduced that amusing farce during the week, attracting large numbers, who were greatly amused at the old lady, her son, the dancers and the judge, characters which were in the hands of competent people. This week, which is the last of the season, Uncle Tom's Cabin will be presented with C. H. Smith's double co. The season will close Saturday night with a grand display of fireworks.

Park Garden: Olivette was produced by the Gran Opera co. during the past week. This week Rosina for Keeh.

Park Theatre: This week that popular and rising young comedian, Roland Reed, will appear in Marsden's comedy of Check, supported by a well-selected co. Mr. Reed has made many friends in this city, his efforts in the past meeting the highest praise.

Boston Theatre: Thatcher, Primrose and West's organization commence a week's engagement here, presenting a carefully prepared programme. The co. numbers many favorites, including Thatcher, Primrose and West, Billy Rice, the Rankins, Frank Howard, Frank E. Mellish, Pete Mack, George Edwards, Burt Haywood, Sidney, Keegan, Collins and Talbert, and others.

Bijou Theatre: Rice's Surprise Party will present Pop for the first time in this city this week, and much pleasure is expected as the co. includes many who are favorites in Boston. John A. Mackay, George Fortesque, Willie Jones, Irene Perry and others will appear in prominent characters.

Bijou Museum: Success seems continually to crown the efforts of the management, the entertainment provided meeting with the appreciation of the patrons. This week many favorites will appear.

Items: The price of the costumes, scenery, properties, etc., on the stage in one scene of Jalma, which will be presented at the Boston Theatre, Sept. 17, will be nearly $5,000; there will be altogether 600 costumes, 150 of which will be for the ballet, some of them costing from $200 to $300 a piece.—At the grand display of fireworks at Oakland Garden, next Saturday evening, after the performance of Uncle Tom's Cabin, it was intended to burn the manuscript of that drama, but a letter signed by many members of traveling Uncle Tom's Cabin companies protesting against the same have influenced the management to change their minds.—P. M. Kenny, formerly connected with the Park and Globe Theatres of this city, and with the Park and Booth's Theatres of New York, and at present manager of the Brooklyn Bill Posting co. is in the city.—Miss Louie Innes this week for the West.—The Windsor Theatre will open Oct. 1, with Buckley's Minstrels.—Frank Union, formerly manager of Union's Opera House, was in the city.—The Globe Theatre will open Sept. 10.—The many friends of E. Oliver, the gentlemanly doorkeeper, will be pleased to learn that he has accepted a position at the Boston Museum.—E. H. Kendall will rejoin the Corinne Merrimakers for the season and resume his character of Miles, which he assumes to perfection, his elegant appearance and beautiful costume, enabling all the pretty ladies in the audience desire to eat Mrs. Meadows, so as to be allowed to elope with him.

CHICAGO.

The "close-up" of the Edgar comb. has been the chief topic in theatrical circles the past week, and there is nothing new to add to the story. It appears to have been a premeditated fraud from the start. The co. were engaged and brought out here on promises of money to come, and at the first what the excellents became alarmed and left the actors to shift for themselves. There are many rumors afloat that Mr. Edgar knew the unscrupulous character of his backing, and that it was a bargain with the "gentlemen" that if the company was a tolerable success, a few thousand dollars could be had to keep the co. going, but that if it turned out a failure, then the "gentlemen" were to quit at once. If this is true, and Mr. Edgar had such an overwhelming conceit in his talents as to allow a co. and bring them a thousand miles from home, with such a flimsy capital, then words of condemnation are too light to express condemnation of such conduct.

The performance for the last week was changed somewhat, it was learned that the "ghost" would not appear on Sunday and, after Wednesday night, when Mr. Edgar retires to fairly contemplate matters, the performances of nights, and then Jarrett played Juliet and Juliet for the remainder of the week. [illegible] Romeo, and Allen, Mercutio. Manager [illegible] has announced which leaves greater [illegible] the entire members of the late co. [illegible] Saturday night, and headed over the [illegible] to the services of the co. By [illegible] possibly without a parallel under the [illegible] visitors of the "gentlemen" [illegible] to get sufficient money together to [illegible] the first week of the [illegible] Monday is not about [illegible] on the [illegible] Sunday, evidently [illegible] "[illegible] Sunday in Chicago," and [illegible] week from 1 of Poem, to be [illegible]

Haverly's Theatre closed their season of eight [illegible] Saturday night, appearances [illegible] not been a great success [illegible] houses being the causes. The [illegible] remodeled, and were cast to [illegible] but they were all, with [illegible] exception that Lord Dundreary [illegible] Jefferson Davis, were [illegible] Sothern's [illegible] Lord Dundreary [illegible] Sothern's [illegible] Lord Dundreary [illegible] Sothern's [illegible] Lord Dundreary

Harry Shelmire's Dumpkie co. will open our season [illegible] week.

RICHMOND.

Grand Opera House: The Hess English Opera co. will open the season here 9th, in Chimes of Normandy. Park Opera House: Opens 17th, with Power of Money, to be followed by Ada Gray, 27th.

LAFAYETTE.

Opera House (F./E. D. McKinley, manager): Season opens with the Little Evans co. in Peggy's Ferry, 3d, 4th, 5th.

Items: Barnum's Circus, 6th.

TERRE HAUTE.

Opera House (L. G. Hagar, manager): Minnie Maddern is booked for 3d, 4th and 5th, and Lizzie Evans 6th, 7th and 8th.

Harvey's Mastodon Minstrels will probably open the regular season 1st.

Items: P. T. Barnum's Show is billed for 10th.

IOWA.

OSKALOOSA.

Masonic Opera House (G. N. Beechler, manager): The Goodrich Comedy co. in 21st opened the season with to nearly a full house. This was also opening night for the co. There are some very clever people in the co., but a total neglect of previous rehearsals made the entertainment rather dreary. The Fay Templeton Opera co. 25th.

Mr. Williams, representative of the Katie Putnam co., is in town working up the interest of his attraction for August 30, 31, and Sept. 1.

COUNCIL BLUFFS.

Doherty's Opera House (John Doherty, proprietor): The Chicago Ideal Opera co. came out to good business in Iolanthe. The performance throughout was very good. Lizzie Creighton took the part of Fairy Queen, in place of Josie Barrison, who has always filled that part, the latter being indisposed. Nothing booked before Sept. 10, when the season will open with a Hank Smith co.

DUBUQUE.

Opera House (Duncan and Waller, managers): The Haverly Mastodons came 17th to a fair-sized audience. The company is far from being a good one. The Taylor and Hanley girls show opened their season here 20th, for one week. Business light. Aldrich and Pardee in My Partner, Sept. 7, and Gaspul's French Spy co. 10th.

DAVENPORT.

Burtis' Opera House (A. L. Sheets, manager): Opened by Fay Templeton Opera co. 20th and 21st, presenting Mascotte and Pirates of Penzance to large houses. Heyers' Comedy co. Sept. 10 and 11.

CEDAR RAPIDS.

Greene's Opera House (C. G. Greene, manager): On the opening of the season, 20th and 21st, the Chicago Ideal Opera co. was greeted by large and fashionable audiences. Iolanthe was given on the first, and the Sorcerer (for the first time in Cedar Rapids) the second night. The latter opera did not please the people as did Iolanthe. The Ideals made many friends by their efforts to entertain. Fay Templeton Opera co. is booked for the 29th in the Pirates of Penzance. Sept. 4, Katie Putnam.

Items: The Chicago Ideal co. nine played the Cedar Rapids nine a game at baseball, at the Fair Ground, on the afternoon of the 21st. The C. R. lads had an easy victory.—The house has made a change in the prices of reserves. Heretofore the parquette seats have been sold for $1, and the dress circle 75 cents. By the change the former will be 75 cents and the latter $1.

WATERLOO.

Opera House (E. W. Bunrham, proprietor): Heywood's Minstrels, 21st, to very fair business.

KANSAS.

TOPEKA.

Topeka Opera House (L. M. Crawford, manager): Season of 1883-84 opened 24th, with Janauscheck in Marie Antoinette, to a well-filled house. This was the first visit of the famous artiste to our city, and her reception must indeed have been gratifying and satisfactory.

KENTUCKY.

LOUISVILLE.

Macauley's Theatre (John T. Macauley, proprietor): Business picked up the second week of the Ford Opera co. engagement. The Pirates of Penzance, the Black Cloaks and Rip Van Winkle were rendered—the last named for the first time in Louisville. Miss May appeared in Rip and scored renewed success.

Items: Mrs. Ford and her three charming children spent two weeks in Louisville, during the engagement of her husband's company. They left for Lexington on the 26th.—The Buckingham and Museum continue to attract large crowds.—The city is gradually filling up with strangers, visiting the Southern Exposition. The hotels are crowded and the guests are sleeping in spots.

MASSACHUSETTS.

LYNN.

Music Hall (Rock and Bachert, managers): The regular season opened on the 18th. Thatcher, Primrose and West were the attraction, and a packed house was the result. I. W. Baird's Minstrels visited us 25th, playing to rather poor business. Manager Rock informs me that it was not his intention to open the season so early, but the Minstrels were very anxious for the date.

Items: Music Hall will have undergone a thorough renovating before the arrival of my next letter. All of the old scenes are to be retouched, new ones added, the front of the house newly carpeted, and other necessary improvements made. Messrs. Rock and Bachert are making preparations for a large business this season, having offices at the Everett House, New York, and Parker House, Boston, in connection with their office in this city. One of the finest concert courses ever given in this State is to be instituted under their management at Worcester.—I received a letter from James R. Adams on Friday, bidding me good-bye, and accompanied with a photograph of himself as Pico. He will do Pantaloon, as usual, with his brother, George H. Adams. They will open the season Sept. 3 at New Brunswick, N. J. I wish him a pleasant tour and a safe return.—Kate Clinton will appear in our city Sept. 1, and Wilbur Opera co. 8th.—Avon Lazon goes with the Smith Concert co.—John Dynan will go with Moulton and Johnson's Minstrel party. Bessie Gilbert, cornet soloist, and Carrie Rhodes, reader, are on a tour through Maine.

GLOUCESTER.

City Hall (J. O. Bradstreet, manager): Herne's Hearts of Oak, 19th; Minnie Foster in Ticket of Leave Man, Sept. 3; Dupree and Benedict's Minstrels, 10th; Boston Theatre World co., 16th; Baird's Minstrels, 28th.

LOWELL.

Huntington Hall (John F. Cosgrove, manager): This has been the hottest week of the season, and luckily there was nothing booked. Baird's Minstrels are billed for 30th, and on looking through Manager Cosgrove's date-book we are to have in the near future the Boston Theatre co. in A Midnight Marriage, and later in the season the same co. will appear in Jalma; Kate Claxton, Robson and Crane; all the Madison Square successes; James O'Neill in Monte Cristo; John McCullough, for two nights (health permitting), Margaret Mather (two nights), Thomas W. Keene, John T. Raymond, Janauschek, Maude Granger, Annie Pixley, Joe Murphy, The Knights, McSorley's, Inflation, Pat Rooney comb., Tourists, and several comic opera cos., including the Boston Bijou Theatre co.

NEW BEDFORD.

At the Opera House (J. C. Olney, manager): The season of 1883-4 was opened 23d by Charles H. Smith's Rooms for Rent co. The business was good, considering the heat, and the play afforded scope for displaying the talents of a number of clever people. Thatcher, Primrose and West appeared to big business 27th in a programme which laid away over anything in minstrelsy which has appeared here for several seasons. To the manager, George T. Clapham, THE MIRROR man is indebted for courtesies. William Redmund and Mrs. Thomas Barry in A Midnight Marriage, 30th.

FALL RIVER.

Academy of Music (George Hackett, manager): The Academy season opens 30th with Kate Claxton in Two Orphans. Boston Theatre co. in Midnight Marriage Sept. 1.

Opera House (Durfee, Russell and Co., managers): This House will open Sept. 3 as a variety theatre. The James Johnson co. will be the attraction.

MICHIGAN.

DETROIT.

White's Grand Theatre opened on 27th, with Fred. Warde, as Virginius. The Knights of Pythias attended the performance of Damon and Pythias, on the 29th. The present week will be filled with Mr. Warde in tragic roles, and the Winnett Trinity co. will follow.

The Detroit also opened on the 27th, with Gus Williams in One of the Finest. The Detroit Light Infantry take a benefit on the 29th. I will attend in uniform.

The season at Whitney's will not open until next week, but Haverly's Mastodons occupy it on 28th and 29th.

The Park Theatre opened on the 27th, with a variety co. This house has been thoroughly renovated during the Summer and the scenery repainted. Ed H. Banker is associate manager.

Items: J. L. Ashton left here on the 24th for New York to join the Black Flag.—W. H. Power received last week the manuscript of a new play for his star, W. J. Scanlan, from the pen of Fred Marsden.—Harry Freeman left here 21st, for Kansas City, where he is to play under the auspices of the Penelope Club, he then leaves for New York.—Mrs. Charles G. White has returned from a visit to Colorado, when she went to regain her health, much improved.—J. W. McAndrews, the Watercolor Man, arrived here last week.

GRAND RAPIDS.

The season at Power's remodelled Opera House will be inaugurated by W. J. Scanlan, Sept. 3, followed by Gus Williams in One of the Finest 6th; John F. Ward, 13th and 14th; A Bunch of Keys 16th; Hattie Vickers next and 21st, and Minnie Maddern 24th to 29th, inclusive. A few of the other attractions booked for the coming season are T. W. Keene, Ladies of London, Silver King, Maggie Mitchell, Addie[illegible] and Pardee, Jeffreys Lewis, Robson and Crane, George S. Knight, Devil's Auction, Adonis, Humpty Dumpty, Robert Reed, Wilbur Opera co., Hanford (Salt and Pepper) Mrs. Winthrop, Redmund's Grand will reopen its doors, after being thoroughly renovated, 24th and 25th, when the Hess Opera co. will present Chimes of Normandy and Pirates of Penzance. To follow: M. B. Curtis, Sept. 10; Madeline 17th; John T. Raymond 24th to 29th. (Fair week). Then comes Fanny Davenport, Margaret Mather, Barry and Fay, Rhea, Fred Warde and others.

ADRIAN.

Adrian Opera House (O. M. Cowell, Jr., manager): Our theatrical season opened 24th, with Fred. Warde in his masterly interpretation of Virginius. The house was not as large as the performance merited, although it was a paying one. Of the star's acting little can be said but in praise. The farce-comedy was a magnificent piece of acting. Not one in the audience left the house until the final curtain, when Mr. Warde responded to an enthusiastic encore.

EAST SAGINAW.

The Camilla Urso Concert co., at Germania Hall, 23d, to small audience. On account of the lateness of the season nothing will be done toward building a new opera house until next Spring. The old Academy has been renovated and will be quite comfortable for the season. Opening date: Gus Williams in One of the Finest, Sept. 4.

MANISTEE.

Temperance Hall (C. H. Gardner, manager): Estrelle Comedy co. played East Lynne, 18th. The attendance was larger and the acting better than on the previous evening. Receipts $30. Camilla Urso and co. entertained a large and appreciative audience 21st. Miss. Urso was much pleased with the beautiful floral decorations which were presented by the ladies of the W. C. T. U., and showed her appreciation by responding cordially to the numerous encores.

Items: The Camilla Urso co. finish their unusually long tour of eleven months this week. They will be in New York to reorganize by Sept. 1, after which they have engagements for Sept. and Oct. in New York and the New England States. Sept. 7, Pathfinders.

Scandinavian Theatre: Sept. 7 and 8, Hess' Opera co.

COLDWATER.

Tibbens' Opera House (E. S. Tibbets, proprietor and manager): Grand opening 24th and 25th, by Gus Williams, in One of the Finest. Large and fashionable audience. This play gave the best of satisfaction. The co. is even and well balanced and well deserve the title of One of the Finest. Girl I Love Sept. 11.

Item: Your correspondent is under obligation to Manager John H. Robb for his courtesy.

MINNESOTA.

DULUTH.

The Emma Abbott Opera co. have changed their date of opening the Grand Opera House from Sept. 5 to the 19th, 20th, 21st and 22d. The house would have been far enough completed to have opened it at the time first set.

NEBRASKA.

LINCOLN.

Opera House (Ed. A. Church and Co., managers): The Chicago Ideal opera co. will open our season 29th with Iolanthe. We were in some hopes to have had our Opera House overhauled and put in first-class order; but it has been put off until next year.

NEW HAMPSHIRE.

MANCHESTER.

Manchester Opera House (E. W. Harrington, manager): Was opened by Harry Meredith's Ranch 10 co. 21st, to a large and enthusiastic audience.

NEW JERSEY.

NEWARK.

Grand Opera House: Ada Gray opened her season 23th and 25th to good audiences. Co. fair. Grau's English Opera co. week of Sept. 3; Collier's Lights o' London week of 10th.

Park Theatre: Season opens Sept. 5 and 6 with Salsbury's Troubadours; Daly's 7-20-8, 7th and 8th.

Opera House: Reid's Lyons Mail co. opened 27th to good audience.

TRENTON.

Taylor Opera House (John Taylor, manager): Adah Richmond Comedy co. opened the season here 24th to a fair house. They gave general satisfaction. Mart Hanley's McSorley's Inflation 25th to an immense house. Applause and laughter were almost incessant during the performance. Majelton Comedy co. booked for Sept. 1.

Grand Central Theatre (John Winter, proprietor): Business during the week has been very good, owing to fine attractions offered. Announced: Goldie and St. Clair, Ada Stanwood, Morton and Knowles.

Items: In conversation with T. B. Taylor, the first manager of the Opera House, he mentioned that that venerable drama, Uncle Tom's Cabin, was given at our Opera House with the strongest cast ever seen in the play. It was during the Summer of 1868, when the Arch Street Theatre co. were spending a week in this city. They gave School for Scandal and London Assurance to small houses, when on Saturday night, in response to an almost unanimous request, they gave Uncle Tom's Cabin to an overflowing house with the following cast: Mrs. John Drew as Mrs. St. Clair; Lizzie Price as Eliza; Cornelia Jefferson as Topsy; Mrs. T. A. Creese as Aunt Ophelia, Barton Hill as St. Clair, Sam Hemple as Marks, W. A. Chapman as Uncle Tom, and other old-time Philadelphia favorites in the other characters. With the exception of the veteran Chapman, all of the above are still in the land of the living, and Miss Jefferson (sister of Joseph) is the only one in retirement.

ASBURY PARK.

The New York Opera co. under the management of Frank Patterson, played to good business 22d, 23d, 24th, giving Mascotte, Pinafore and Iolanthe. The last named drew the largest house. Special mention should be made of Louise Manfred as Phyllis and Amelia Summerville as the Fairy Queen. Mr. Gaston as the Lord Chancellor was fair, as was also the other members of the company. Alonzo Hatch as Tolloller sang well, but as much cannot be said of his acting.

NEW YORK.

ALBANY.

Levantine's Theatre (F. F. Levantine, manager): In the theatrical race Manager Levantine takes the lead, in point of time at least. This week Grau's English Opera co. appear in the Mascotte for the first three nights, with Olivette to follow. Large business for the engagement may be safely predicted.

Item: The Leland opening will occur Sept. 3, with Ten Mile Crossing.

BUFFALO.

Academy of Music (Meech Brothers, managers): The Girl I Love; or, a Diamond Mystery, drew moderate houses 20th, 21st and 22d. Madeline Hatton's appearance as Camille on Thursday last brought out a good number of the debutante's admirers. They greeted her warmly. Miss Hatton's short course of study has hardly fitted her to appear to advantage in such a trying role, though she displays dramatic talent. Haverly's Minstrels attracted large houses 24th and 25th. The Jesse James co. began a three nights' engagement 27th, and are making it delightful for the upper tiers. Frank Mayo opens the regular season at this house Sept. 3. Other houses closed at present. Forepaugh's Circus gave two performances 27th to immense crowds.

BINGHAMTON.

Academy of Music (A. D. Turner, manager): Haverly's Minstrels 23d to a good house.

ELMIRA.

Opera House (W. E. Bardwell, manager): Haverly's New Minstrels came 24th to fine business. The performance was very weak, hardly a redeeming feature in the entire show. Kit Clarke, the manager, should reorganize. Bunch of Keys Sept. 3.

HORNELLSVILLE.

Opera House (Dr. S. E. Shattuck, manager): Haverly's New Minstrels allowed to good house 25th. Performance only fair. Ever genial Kit is loud in praise of the Midsummer Number. He reports business good everywhere. In addition to those mentioned in my last, Baker and Farron are booked for Sept. 4. Later we have Mlle. Rhea, John McCullough, Denman Thompson and others.

SYRACUSE.

Wieting Opera House (P. H. Lehnen, manager): Haverly's Mastodon Minstrels, who played here 22d, will never take the first prize for being the best troupe in the world. There was a very large audience present. The first part was barren of new features, the end men being particularly bad. The second part was dull and uninteresting, without one commendable feature. The closing piece, The Princess of Madagascar, is at not equal in quality to the rest of the entertainment. With the present talent his troupe will never be first-class. Everything is in readiness for the opening of the season, which takes place Sept. 3. The Wyndham Comedy co. will be the attraction, appearing for two nights. Hyde and Behman's troupe follow 6th.

Grand Opera House (E. J. Matson, manager): Dozens of skilled workmen are busily engaged putting on the finishing touches. The opening date will be Sept. 6, and the attraction, the Adah Richmond Comedy co in Carrots, for three nights. Among the other attractions billed are Banker's Daughter, Neil Burgess, Aimee, 7-20-8, the Tourists and others.

Items: T. E. Wright, of the Mastodons, is very courteous to all.—John Pendry and wife left on Sunday last for Brooklyn to join Mayo's Comedy Tour co.—I understand that a Mr. Rice, of Chicago, is to manage the public ed cational co. will play a week's engagement at Waring's early in October.

LOCKPORT.

Hodge Opera House (James H. Sauts, manager): Baker and Farron open their season here 31st; Government House, Forbes Mayo in Davy Crockett Sept. 6; Ramsey McKinley in The Jessamine, 8th; Roland Reed in Check 27th.

COHOES.

Cohoes Opera House (F. J. Cullen, manager): The opening of the house by the Wilbur Opera co. in Olivette was a fine affair. The audience was large, fashionable and appreciative. The house was handsome, the company excellent and the music, by Prof. Werner, fine. The following was the cast in Olivette:

Olivette	Susie Kirwin
Countess of Pontdarlon	Ray Samuels
Valentine	Victor Hall
Captain de Merrimac	A. V. W. McCollin
Valentine	J. E. Cosby
Duc des Hautcoeurs	J. E. Bonsil
Counsellor	Frederick Lennox
Marquis	W. H. Scarborough
Mousique	Georgie Linden

Susie Kirwin as Olivette was faultless, and won the audience on the start. Ray Samuels rendered the Countess to perfection. Miss Victor Hall as Valentine will be remembered. Mr. McCollin as De Merrimac was very amusing. Mr. Cosby, Mr. Bonsil, Mr. Lennox and the new addition in place of Mr. Chapman, Mr. Scarborough, were fine in their parts, and the others deserve credit. Iolanthe was given the second night.

SCHENECTADY.

Union Opera House (C. O. Yates, manager): On Sept. 3 Achille Daniel will present his French Humpty Dumpty and specialty troupe.

Items: Your correspondent was present at the opening of the Cohoes Opera House, through the invitation of A. L. Wilbur, of the Wilbur Opera co.—Baker and Farron's agent was in town this week.

OHIO.

LIMA.

Faurot Opera House (George W. Williams, manager): Lizzie Evans came 20th in Fogg's Ferry to large house. Miss Evans is a capital little actress, and quite won the hearts of the audience. Co. very poor, most of them not knowing their lines.

Arcus: Barnum and Jumbo came 23d and showed to large crowds, afternoon and evening. The only poor feature of the show is the roller-skating. The trained elephants were fine. A feature of the show is a trained dude—very amusing.

Items: Lights o' London Sept. 7 and 8; Thomas Keene 9th; Bunch of Keys 18th; Modjeska 26th.—Claude Bowlby, now with the Murray-Ober co., spent a few days at home last week.—Mr. Faurot's application for a receiver at the Opera House was heard 21st. The judge reserved his decision for a few days.

URBANA.

Bennett's Opera House (P. R. Bennett, jr., proprietor): The season opened on the 29th with the Lights o' London for four nights, during the County Fair.

Arena: Sells Bros.' circus and menagerie came 23d and played to jammed tents. The circus and parade gave satisfaction.

TOLEDO.

Adelphi Theatre: The Siddons Minstrels have done a good week's business. New people have been added to the co. since their last appearance here, and they now present a good programme. Miss Siddons took immensely with the "boys," and during the week was the recipient of several fine bouquets.

PORTSMOUTH.

We have had no attractions this week, with the exception of a very poor minstrel troupe, styled Kate Bisland's Swinging Beauties, advertised to play three nights, 30th, 21st and 22d. The first night about twenty-five people were in the house when the performance began, and the second night the crowd was still smaller. On the last night the doors were wisely shut. Baron Seeman Sept. 3, 4 and 5.

FREMONT.

Opera Hall (Osborne and McCulloch, managers): Fred Warde opens the season here Sept. 3. He will probably appear in Virginius.

Arena: Barnum and Jumbo took the city by storm 22d.

PENNSYLVANIA.

PITTSBURG.

Opera House (John A. Elsler, manager): In spite of the fact that the temperature was anything but inviting to lovers of indoor amusements, the house on the opening night of the season, 20th, was well filled in all parts. Maeder's new Irish play, Top o' the Morning, was given by John F. Ward, Mary Davenport and a tolerably well-balanced company. The piece is constructed of old material worked over. Conspiracy, love and murder seem essential to the construction of all modern Irish dramas, and Maeder has not forsaken the beaten path, but has tramped over the same old ground, in constructing Top o' the Morning. A wicked woman, a vicious woman, an innocent girl and an irrepressible Irishman, who is always on hand when there's trouble, are the principal characters in the drama. John F. Ward, as the irrepressible; Mary Davenport, in the dual characters of the wicked woman and the vicious woman, and Susie Devin, as the innocent girl, sustained their parts admirably. With the exception of the first act, the piece is well constructed throughout, and with a little retouching, will make a "go" on the road. The mounting, especially that of the second and third acts, was excellent, and reflects great credit on the local management. Business fair. Nobody's Claim, 27th; White Slave, Sept. 3. Below is a list of the attractions so far booked at this house: McSorley's Inflation, Haverly's Minstrels, Fred Warde, Lights o' London, Jansauschek, Robson and Crane, John McCullough, Sam'l of Posen, J. K. Emmet, Kiralfys' Excelsior, Edouin's Bunch of Keys, Joseph Jefferson, Silver King, Joseph Murphy, Siberia, Maggie Mitchell, Florences, Kiralfys' Black Venus, My Partner, O. D. Byron, Gus Williams, F. W. Keene, Geistinger Opera co., Fanny Davenport, Annie Pixley, Queen's Lace Handkerchief, Kiralfys' Black Crook, Princess Chuck, Devil's Auction, Jumbo Davis.

Library Hall (Fred. A. Parker, manager): Reopens Sept. 10 with J. Z. Little's World comb. To follow during the season: Madison Square Theatre attractions, Modjeska, Rhea, Margaret Mather, Baker and Farron, Adams' Humpty Dumpty, Lytton Sothern, Ramsay Rye, Ford's Opera co., Maude Granger, W. J. Ferguson, Lawrence Barrett, Barney McAuley, Salsbury's Troubadours, Boston Ideals, Nell Burgess, Hanlon Brothers, Magleson Opera co., Marie Prescott, Wilbur Opera co., Rice's Surprise Party, Charlotte Thompson, Henry Lacy's Pinafore Wife, Henry Irving, Barry and Fay, Jefferys Lewis, Abbot Opera co., Fay Templeton.

Academy (H. W. Williams, manager): Reopens Sept. 3, with the Manchester and Jennings comb.

Museum (P. Harris, manager): Reopens Sept. 3.

Standard Theatre (Henderson and Fitzpatrick, managers): This is a new house, and will be opened to the public on Saturday evening, Sept. 1, with a variety comb. It is situated on the South Side, a thickly-populated part of the city, and with proper management the chances for success are good.

Items: Will Duffy, the business manager of Top o' the Morning comb., is as clever a gentleman as one would care to meet, and besides he thoroughly understands his business.—White's Opera House, McKeesport, Pa., will open its doors early in September.—The Midsummer Number of the Mirror found ready sale. It was found in the dressing-rooms of some our best families.—Forepaugh comes Oct. 3.—Harry Elsler looks the picture of health. His Summer jaunt did him much good. As usual he is chock full of business.—Our Exposition opens Sept. 7, and the theatre managers are expecting a harvest during its continuation.—Manager John A. Elsler packed his grip-sack and hied himself to Cleveland 23d.

BRADFORD.

Gem Theatre (M. J. Cain, proprietor): Arrivals for week of 27th: Crandall and Eastwood, the Electric Quartette (Campbell, Chesfant, McCabe and Harris), Mabel Vaughn and Madge Campbell. Retained: Ada Burnett, Virgil Marshall, Ventieni and Randolph, Mattie Plews, Annie Draper, Harry Shay and John Ray.

Opera House (Wagner and Rein, proprietor): Will be opened Sept. 3 by Baker and Farron.

BETHLEHEM.

Grand Opera House (C. F. Smith, manager): Whiteley's Hidden Hand co. opened season of 1883-84 on the 21st. Fair house, regardless of the excessive heat. Lamont and Wilson's Variety co. Sept. 6.

Item: This Midsummer Number of THE MIRROR is the best ever issued, and quite a number have been disposed of by Ganey, the newsdealer.

ALTOONA.

Rentz-Santley co. Sept. 5; 6th, McSorley's Inflation; 13th, Creole co.

LANCASTER.

Fulton Opera House (B. Vecker, proprietor): The season opened 23d with Armstrong Bros.' Minstrels to an excellent house.

READING.

Grand Opera House (George M. Miller, manager): The Villas had a fair run 25th.

Arena: John B. Doris' circus Sept. 1.

YORK.

York Opera House (Adams and Dale, managers): Armstrong Brothers' Minstrels opened our season on the 24th. The co. is large, and gave a highly creditable entertainment, as was manifested by the continuous applause of the audience, which was large and appreciative.

Arena: Doris' circus will show here Sept. 4.

RHODE ISLAND.

PROVIDENCE.

Sans Souci Garden (William E. White, proprietor): The Tourjee Sportsley co. played a week's engagement, ending last Saturday night, to summer audiences, many being unable to procure seats. The "standing room only" sign was displayed on several occasions. The co. is a good one. They play in Worcester, The Little Corporal Opera co. appear this week. Opera Magic Slipper, Pinafore and The Mascotte will be presented. The season of the previous engagement will no doubt be repeated.

Theatre Comique (Hopkins and Moore, managers): Rose Sydney opened this favorite theatre last Monday, with her corps of male and female artists, and has done a good business all the week. This week she supplies such an appetizing programme as cannot help but please the most fastidious. Next week Manager Hopkins will open his theatre for the season, with new and fancy acts.

Items: Booth is to open at the Providence Opera House, Monday (for three nights). Last week open 27, with Booth and Dickens in the department co.—W. J. Donnelly leaves the Tourjee Sportsley co. here to join J. K. Emmet in Troy.—John D. Gray, manager of Thatcher Comedy, plays Chester Gould's Rose Farm co. at the Park Opera Garden this week.—Will Dalton and wife left last Sunday night for Long Branch to attend rehearsals for their season's engagement. They are engaged with Baldwin's Troubadours. The American Rink will open Lent's Grand Opera House Sunday, Sept. 16, for a second season.—Ole, and Miss Frank Chamberlain come to Lent's Grand Opera House, Sept. 24, for one week.

NEWPORT.

Spiff's Opera House (Henry Spiff, Jr., manager): On Monday night Prof. Bartholomew's dancing pupils began a season of two weeks under very favorable circumstances. The show is very fine.

WOONSOCKET.

Music Hall (Sammons and Cook, managers): T. P. and W's Minstrels opened the season here 24th, followed by Booth co., 25th—both to good business, considering the heat. Among coming attractions are Haverly's Minstrels, Sept. 15; Harry and Fay, 20th; Carrie Swain, 26th; Daly's, 7-20-8, Oct. 16, and Mahoney's Tourists, 23d.

TENNESSEE.

NASHVILLE.

Mr. J. G. Hilton, manager of Masonic and Grand Opera Houses, having returned from an extended Eastern trip, reports engagements for Season of a number of the best attractions on the road. A preliminary opening will take place about Sept. 25 with Armstrong's Minstrels, for two nights and matinee. The regular opening has not been arranged as yet. While East, Manager Hilton procured options and plans with the view of building a new opera house, but nothing definite has been arranged. During the Summer, James R. Hilton has been employed in painting several new scenes for the Masonic, which, with new papering, will make it look brighter and more inviting.

UTAH.

SALT LAKE CITY.

Walker Opera House (D. Banks McKenzie, manager): Daly's 7-20-8 co. appeared 13th and 14th to large and delighted audiences. The Parsing Engineer was presented with "real live soldiers" borrowed from Fort Douglass, and drew a good house 15th. The engagement was originally for three nights only, but the co. decided to remain one night more.

Items: Congress of Wonders at Salt Lake Theatre one week, beginning 21st.—Sol. Smith Russell 26th and 27th.

OGDEN CITY.

Union Opera House: Sackett's Congress of Wonders held the boards 17th and 18th, but to poor business.

VIRGINIA.

LYNCHBURG.

The amusement season was opened on the 23d by Barlow-Wilson's Minstrels, and although the heat was very oppressive, the hall was crowded. The performance was rendered in the usual good style of this troupe.

RICHMOND.

Theatre (W. T. Powell, manager): Barlow-Wilson's Minstrels opened the preliminary season on the 24th, playing two nights and a matinee to large audiences. The first night the house was literally packed, hundreds being turned away.

Comique (W. W. Pocasse, manager): Mr. Peterson, manager of the late Theatre Comique, which was recently pulled down, has secured quarters just opposite the old site, which will be opened as a variety hall on the 27th, with the following attractions: Nellie Anson, the Gallettis, Harry and Rose, Eva Johnson, Laura Fisher, Emma Gray, Vose Morris, Charles Keane and Harry Walters.

DANVILLE.

E. E. Blaisdell, advance of Armstrong's Minstrels, was in town 21st, and was the first agent to reach Barlow-Wilson's co. did not turn up 27th, much to Manager Catlin's astonishment. Not a word of explanation vouchsafed. Hope it will not be the same this season as last, when nine cos. cancelled.

WISCONSIN.

SHEBOYGAN.

Sheboygan Opera House (J. M. Kohler, manager): Camilla Urso Concert co. came 17th, and gave a very good entertainment to a select audience. Miss. Urso's ability as a violinist is too well known to need further mention. She was recalled after both her principal numbers. The other members of the co. are first-class artists in their respective lines, and, as a whole, the concert was an enjoyable affair: Coming: Charles Gardner in Karl, Sept. 3.

JANESVILLE.

Myers' Opera House (C. E. Mosely, manager): John Dillon appeared in Sworn Attorney to fair house 24th. The play is one of the worst we have seen here, but the co. succeeded in pleasing. The Tony Denier and Charles Gardner cos. have put up very fine paper. Denier's co. organizes here Sept. 1. M. B. Curtis has canceled Sept. 4.

CANADA.

MONTREAL.

Academy of Music (Henry Thomas, manager): The Lyzell Comedy co. produced The White Slave each and remained all week. This was the first presentation of this piece in Montreal, and it made a decided hit from the start. The respective parts were all admirably taken. J. H. Gilmore as Clay Bellamy, Wm. Morris as Lacy, and Miss Mortimer as Lina, were especially worthy of notice. Contrary to the preceding week, there were no hitches to mar the effect of the performance. Italian Opera co. 27th, week. Sept. 3d, Rooney Rye, week.

TORONTO.

Grand Opera House (G. S. Sheppard, manager): The improvements at this house have been completed, and your correspondent had the pleasure of visiting them the other day. A new entrance to the gallery has been constructed, entirely separated from the main corridor, with a ticket office in connection. This will be a great convenience, and prevent overcrowding, which was so much complained of last season. The inside of the interior has been repainted, with the exception of the ceiling. The tints which have been applied are very light and delicate, and the house presents a charming appearance. It is understood that Manager Sheppard will introduce the electric light during the season. The season opens 27th, with Bartley Campbell's White Slave, under the management of W. S. Lyell. Great things in the way of scenic and mechanical effects are promised for this production. The engagement will last one week. Kiralfys' Spectacular co. will follow Sept. 3d, one week; Baker and Farron 10th, one week; Salsbury's Troubadours 17th, one week. From the 24th to end of September the Industrial Exhibition will be held, and a large business will be done at the different places of amusement.

Zoological Gardens (W. G. Davis, manager): Instead of performing Olivette week of 20th, the Holmans gave The Lakes of Killarney first three nights and Pinafore remainder of week, to uniform good attendance. Performances excellent. The Holmans' engagement will last two weeks longer, and on Sept. 10 they will open at Adelaide Street Skating Rink for a two weeks' season during the exhibition. A temporary stage will be erected, and the scenery belonging to the Holmans at London, Ontario, will be brought here and used for their representations. Manager Miller, Billee Taylor, Pinafore and Olivette will be the pieces presented. J. C. Conner will manage the engagement, and will no doubt make a success out of it. It is owing to his energy that the engagement of the Holmans at the Zoo has been so successful.

Items: It is rumored that a new theatre is shortly to be built on the site of the burned Royal Opera House, but have been unable to obtain any authentic information.—W. L. Davis, who has been managing the Zoo during the Summer, leaves very shortly to rejoin Joseph Murphy as business manager.—Midsummer Number just received. It is very handsome.

[Dates Ahead will be found on page 9.]

Messrs. Rich and Harris, of the Howard Athenæum, Boston, have organized a specialty company for the road to play the large cities. Among those engaged are Wood, Beasley and the Weston Brothers, Lester and Allen, the Two Macks, Henshaw and Ten Broeck, Maud Beverly, Kelly and Murphy, Barney McNulty, Walton and Edwards and Little All-Right. W. H. Bishop, for three years a member of the executive staff of the Madison Square Theatre, will manage the company.

Love and Law

In the title given by [illegible] new drama, "The [illegible] said Richter to a group [illegible] yesterday, "I am [illegible] possible of running it. I feel [illegible] play a dozen scenes in my own mind [illegible] his upon the present plan. When [illegible] to me it seemed so commonplace, so [illegible] that I wondered why I had ever thought it [illegible] long before."

"What is the general character of the play, comedy or drama?"

"Both. I have endeavored to blend each correctly and character each with equal force to [illegible] audiences."

"Do you still seek for your facts in the realm of Bohemia, as in The Pinochle and its successor?"

"In a measure, yes; though in Love and Law the central male character is a member of the bar, and not a literary freak."

"A lawyer, eh?"

"Yes, and an Irishman. In telling my story in the field of modern stage fiction, I found that they occupied a conspicuous position. They [illegible] realistic, good-natured people, and [illegible] one and half known, on the one hand, as the [illegible] gleefull 'leader' and Shakespeare [illegible] rough, on the other. It occurred to me [illegible] as the first element [illegible] Irishman, it might be [illegible] change to use a stage [illegible] gentleman, and a type of [illegible] genius and social [illegible] me novelty in real life, although [illegible] has been ignored by the [illegible]

"Where do you position Love and [illegible]

"On Oct. 5, at the Grand [illegible] St. Louis. I have the Polish [illegible] (St. Louis Fair). Having [illegible] will be filled with members [illegible] all questions of the [illegible] cent theatre will doubtless [illegible] audiences of cultivated people, [illegible] the principal cities of America. [illegible] will not be 'tried out' in Chicago [illegible] Jersey 'dog,' but will have the [illegible] first-class standoff. If it has merit it will [illegible] good; if not, it will fail. I am [illegible] either event; practising that up to this [illegible] time my name has not been [illegible] followers."

"Do you deal with politics in the [illegible] play?"

"Quite the contrary, it is a simple domestic story. The plot hinges on the [illegible] and supposed death of a child in [illegible] teen years prior to the action of the [illegible] uncle had willed his large estate to [illegible] fancy, disinheriting his own child and [illegible] his family. The [illegible] of the London criminal classes [illegible] the child. He (the [illegible]) is [illegible] sent to Australia, but escapes before the [illegible] ration of his sentence, and [illegible] New York, where his [illegible] in crime, the Italian. The [illegible] putting the child out of the way, [illegible] as his own daughter, making [illegible] street singer. The [illegible] England, employs a New York [illegible] Flint and O'Dell, to execute [illegible] of his opinion. This opens [illegible] in the person of a wealthy [illegible] seeks proof from London of [illegible] rear of a man whom she had [illegible] many years child, and from whom she had [illegible] learning his true character. O'Dell [illegible] discovers that his own client is the [illegible] husband, and also gets good [illegible] colonial records of the existence of [illegible] wife, thus freeing his other client. [illegible] the scene they have between [illegible] in the little street singer, his quick [illegible] long in her fine and voice [illegible] and foreign to her supposed [illegible] has enticed her in escaping from the [illegible] grinder, by whom she was cruelly [illegible] is educating her in a convent. [illegible] proof of the organ-grinder's criminal [illegible] in London, and in an interview [illegible] into a half confession of the identity of the child. He then assumes the guardianship of the organ-grinder, and in an interview with the English claimant, in this supposed character, by a clever ruse he secures a full acknowledgment of the abduction and establishes the identity of the organ-girl. This scene ends the play, and is intended to be the strongest in the drama. The middle-plot deals with the love of an English barrister for O'Dell's fair client, and its happy consummation with the proof of the illegality of her former marriage. The piece is in three acts and seven scenes. There are no scenic effects. I rely entirely upon the inherent strength and interest of the story and its skilful development. O'Dell, of course, marries his protege. The action also introduces a capital Irish soubrette, a low-comedy cockney thief and a number of the New York Force, who figure throughout the play; also an old Italian crone, companion to the organ-grinder. There are no 'utility' parts, and no supernumeraries are introduced. The action is confined to ten leading and responsible characters. It is not a one-part play. The organ-grinder will, I think, prove a strong character part. The character of Rita, the organ-girl, I have especially designed to fit Mrs. [illegible] who has a *petite* figure, a sweet and [illegible] pure soprano voice and marked talent [illegible] *genre* characters. These added to [illegible] should make the character [illegible] feature."

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NEW YORK, - - SEPTEMBER 1, 1883.

SUMMER LETTER-LIST.

Ainsley, J.	Kendall, H. A.
Arlington's Minstrels	Little, H. A. (3)
Atkinson Opera Co.	Logan, Annesley
Aubrey, Mrs. Geo., agt.	Lonergan, H. A.
Bandell, Emma	Lubee, J. M.
Barnabee, Wm.	Lutz, J. Z. (2)
Barnes, Miss	Lillian Brown, Gen. Agt.
Barry, Tommy	Lizzie Brown, Gen. Agt.
Bartlett, Edwin, Mgr. of (3)	Logan, Colin
Bennington, Stephen	Morris, J. A. (2)
Bernard, John W.	McCullough, E. J. (2)
Bishop, Miss Gallie	Melville, T. W.
Bishop, T. W. H. (2)	Mack, Harry
Bowers, J. G.	Magie, John G.
Bowers, Jos.	Murphy, Joseph, mgr. (2)
Brooke, W. A.	McCabe, J. C.
Brown, Ed. L.	Morrissey, Isaac
Brown, Frank	McGibney, Minnie
Carter, H. E.	Mitchell, W. (2)
Carter, Charley	Mason, Helen
Carnegie, A. C.	Maddern, Minnie mgr.
Cohen, S. H.	Madame, Mrs. J. T.
Cohen, Miss T. A (2)	Montague, W. H.
Curtis, H. E. (2)	Morris, Felix
Cooley, Kate	Otten, Miss C.
Cooley, George H.	O'Neill, James
Cleary, Laura	Osborn, Annie
Cleaves, Essie	Owen, R. P. (Tol.)
Cody, Will J. (2)	Phillips, Alfred S. (2)
Cook, C. L.	Potter, F. W.
Cooke, W. G.	Phelps, A. R.
Corning, Robert L.	Pudden, G. E.
Crandon, Gen. E.	Prouty, Emma
Daley, Fred	Post, Lily
Daniels, Carrie E.	Pool, F. W.
De Vonne, Frank	Pixley, Annie
Dixon, Frank, Mgr.	Power of Money, mgr.
Dixon Abbott Troupe, agt.	Rose, Adelaide
Draper, Ross (2)	Ryan, R.
Dyer, Harold (2)	Ryley, J. H.
Eaton, J. E.	Rose, Hills.
Elton, Frank	Saddard, A. E.
Emmett Opr Troupe	Sharritt, Miss Emma.
Florence, Helen	Scherwell, Rose.
Farrell, Frank	Schmitt, C. C.
Fiske, W. J., mgr. (2)	Swett, E. C.
Gray, Miss Angie	Stevenson, Charles
Galloway, Gen. M. (2)	Stevens, E. A.
Gilbert, J. H.	Stephens, E. H.
Gill, Wm. (2)	Shattuck, Lillian B.
Graves, Mrs. Fannie M.	Stockton, Ella
Hamilton, Mr.	Scacchi, Madame
Healy, J. R.	Searle, Cyril (2)
Hine, Harry	Thorne, Ed.
Hi Henry's Minstrels, mgr	Thorne, Mrs. Chas. R., Jr.
Hogan, Will H.	Vaughn, Harry
Hoyt, J. S.	Vining, Miss Minnie
Hunt, Minnie (2)	Wolfsohn, Henry
Hyde, J. M.	Williard, Johnny
Jackson, Jennie	Wood & West.
Kennedy's Minstrels	Wheeler, Andrew
K. W. Fischer, Mgr.	Waller, Mrs.
Kush, Minnie, Agt. (2)	Wilson, Mr.
Kerwig-Seaman troupe	Wemmile, George W.
Knudsen, Agnes	Wodiska, Ed. (2)
Lano Comedy Troupe	Woodward's Uncle Bill co.
L. E. Emmett's Prize co. (2)	Wetford, Owen, (2)
Lemon, G. H.	Zimmerman, E. R.

*** *The New York Mirror has the Largest Dramatic Circulation in America.*

A Delusive "Syndicate."

The ignominious collapse of the "Syndicate," to give the affair the high-sounding title that was used to dazzle the vision and mystify the judgment of the actors who were to be duped, that so flauntingly flung its banners to the breeze boasting that George Edgar should be boomed into the foremost place among American tragedians if it took fifty thousand dollars to do the doughty deed, gives us pause—we are led to reflect upon the why and the wherefore of such "backing," as it is technically termed on the Square, whereas the "backing" consists for the most part in backing out, and there is nothing square about the whole concern but the place in which the conspiracies against the peace and prosperity of the drama and dramatic artists are commonly hatched, and whose name of "Union" has come to designate not "the union of hearts, the union of hands, nor the union of States, but the union of rogues and vagabonds, who lay in wait upon its paths and benches to entrap unwary actors and devour them wisely."

That Mr. Edgar should have been led astray by these phantasmal capitalists, these ephemeral Maecenases—three mere gamblers, who will lend their names to anything, because the said names, having no appreciable value, they may as well lend them as not, just as men will lend dumps but pause at dollars is to be understood, because an actor is formed of different clay from the average "Homo" who, chemists tell us, is composed of oxygen, hydrogen, nitrogen and carbon in various proportions, whereas the Homo-Dramaticus has a large percentage of "gushem" thrown in to leaven the mass, which thereby rises like yeasted dough, especially about the head, and is from its lightness easily drifted hither and thither by the breath of flattery, even as a puff-ball is handled about by the wind.

That a sensible girl like Sara Jewett, who has a fine exchequer well under her control, should have been so [illegible] as to give up substance for [illegible], is only to be accounted for by that love for the unknown, that belief in the hidden, that craving for the forbidden, that caused Mother Eve herself to forfeit Paradise at the tempting of the serpent. Better far it is to "bear the ills we know than fly to those we know not of." Better far to trust well-established managers, whose interests are bound up with the interests of the dramatic art and its profession, than to "hearken to the voice of the charmer, charm he never so wisely." If a legitimate manager cannot make the rifle, why there you are! But if a Jack-o'-lantern speculator builds up in mid-season, where are you? The manager will at least bring you safely home, but the speculator leaves you in Chicago, or elsewhere, to get back as best you may, and excuses his breach of trust by the flimsy pretence of Wall street losses. Why, a man that has a contract affecting the future of many of his fellow-creatures has no right to deal in stocks, play faro, or peril his capital in any way—it belongs to his company.

We sincerely trust that the stranded George Edgar crew may recover their full wages for the voyage, and we earnestly counsel all our professional friends to cling to real managers, and eschew all "backers" or outsiders, who will gobble up their full share of profit, but will disburse no penny of loss, notwithstanding flourishing of bank-books and lavish promises.

Nature and Art in Acting.

Great injustice is, we think, done to art in that fable of Phædrus which represents the popular audience at the theatre as applauding loudly the actor in his imitation of a pig, and hissing the squeal of the real pig under the frock of the rustic.

It is not the real pig we want on the stage. If the porcine grunt or squeal is so much desired, let us attend at the side of the veritable hog-pen itself, rather than within the walls of the play-house. As the story is told by Le Sage, the audience persisted in giving the preference to their favorite, the actor, and hooted the countryman off the boards, who, producing the pig before he went, said: "Gentlemen, you are not hissing me, but the original pig. So much for your judgment." And so much the better for the audience, for they were right. It was clearly a question between the refined methods of art and the rude processes of nature; that is, merely physical nature as compared with nature distilled and exalted in the alembic of art.

As in this very case, nothing so much determines what may be called the predominance of pure art as instruction. We find this illustrated in the current character and ordinary transactions of men. Every genuine utterance of passion is rhythmical, and on a higher key than common discourse. It is this line that divides the stage from every-day life, and takes it away from the world of common place. We see the distinction more decidedly pronounced when we note the variance at the theatre itself between its higher achievements and those on a lower range. The difference between drama and melodrama, for instance, is well shown in the official conflicts and word-worrying of rival impresarios, who on Monday morning denounce each other as quacks, and on Saturday form a holy alliance for the improvement or musical taste. This is melodrama. The same may be alleged of contesting attorneys, who, at court in the ides of March, appear to be on terms of deadly enmity, and turn up in the April calendar as of the same retainer. This also is melodrama. In the German play the competitive lovers who are breathing fire and brimstone on each other's personality, suddenly arrest their drawn swords, exclaiming in a loud, manly voice, "Hold! an idea strikes me. Let us swear eternal friendship!" This is the real melodrama to the life, partaking, as does all melodrama, of the hyperbolical.

It is an old-time belief with students of human nature that man, in order to live up to his level, must keep constantly before him an ideal of excellence above and beyond it. To this an able contemporary critic has well added that uneducated sentiment is constantly running into vulgar types; and to counteract this tendency the stage (if it fulfilled its literary and truly national functions) would keep the heroic type permanently and plainly before the imagination of the people.

It will be noted that every outcome of power is more or less attended with the exaltation of spirit which on the stage produces great actors and great acting. The vim, the momentum, the electric flash is seen the same in the eloquence of Patrick Henry and the Virginius of the theatre; in Lawrence's "Never give up the ship" and Richard's "A horse! a horse! my kingdom for a horse!" in Lincoln's immortal utterance at Gettysburg and the speech of Mark Antony over the dead body of Cæsar. It is indeed, now as ever, that the stage holds up to nature a beautifying mirror in which we see the age and body of the time at its best, and learn therein how to inform ourselves of all that is greatest, noblest and of best repute.

Western Play-Pirates Again.

Our campaign against the play-pirates sometime ago had the very desirable effect of routing them almost universally from the high seas. They succumbed to our raking broadsides, and hunted down by our efficient corps of provincial representatives, forsook their haunts and, like their brethren of Penzance, either settled down to respectable pursuits or sought new localities too remote for them to be detected or to do much harm.

In the general extermination of these pests a few it seems hid and were overlooked. We have received information that one band is lawlessly presenting plays which are private property, this week, in the benighted town of Whitehall, Mich. The name of the marauders is the "Maxwell Dramatic Co.," and their particular prey is Hazel Kirke and Divorce. Now all honest men know that the Madison Square Theatre owns the former and Augustin Daly the latter of these pieces. The Maxwell buccaneers, if they hold true versions of these successful plays, have come by them without consent of the lawful proprietors thereof; consequently their Michigan exploits are clearly piratical. We therefore warn the managers with whom they have contracted to appear and the public which they hope will patronize them, that the "Maxwell Dramatic Co." is fraudulently representing the works in question, and it is their moral duty, if they be fair and square people, to repudiate and renounce them.

The play-pirates must go!

A Champion of Chicago.

It is a peculiarity of the people of every large city remote from New York that though they admit that in point of size, commercial importance and social wealth they rate far beneath the Metropolis, nevertheless they are immeasurably superior to it in respect to appreciation of art and all which pertains thereto. On this subject they are singularly techy and amusingly persistent. They will yield the palm to us in everything except this.

Recently THE MIRROR alluded in plain terms to the wretched quality of some of the plays that Chicago has afflicted us with. A champion for the wickedest city in the world immediately springs to the fore, and with the energy of a beldam belches back a mass of shrewish abuse in answer. This funny journalistic scold says that "outside of a few snides, humbugs and hamfatters" the profession generally look upon Chicago (next to Boston) as the best city in the land for correct judgment and liberal patronage of plays and actors, and it quotes The House of Mauprat, Pendragon, and The Rajah as examples of the splendid pieces it has "sent down" our way. Now the first-named drama was never acted here. It was such a tremendous hit in Chicago that Mr. Hill abandoned it immediately after its production. Pendragon was a fiasco when Barrett tried it in this city, and it has been expunged from his repertoire. The Rajah, owing to the exquisite taste with which it was set and acted, made a financial success in the theatre that manufactures successes. Produced at any other house, played by Chicago actors, and mounted with Chicago scenery, is it possible to suppose the result would have been the same? So much for the plays which our contemporary so authoritatively names.

Beside these contributions of Mr. Young to current dramatic literature, our respondent places a piece called The Power of Money classified as a New York production, "which was simply idiocy run mad." In this latter estimate of the drama we believe, from plenty of corroboratory evidence at hand, that our contemporary is quite correct; but it cannot cite The Power of Money as an example favorable to its argument, inasmuch as that piece has never been played in this city. It was first brought to light in Chicago. The scenery exhibited in the production, it is true, was once used in an equally vile play called The Living Age, at the Union Square Theatre; but, satisfied with the slating they then received, the owners chose the more congenial atmosphere of the Lake City when they resolved to try their later acquisition on the provincial dog.

Our contemporary's facts are badly twisted. Its arguments are no arguments at all.

Personal.

BARRETT.—Above is a portrait of Lawrence Barrett, whose success as Lanciotto in Francesca da Rimini at the Star is unequivocal.

BOUCICAULT.—The veteran is at work on a new Irish drama to be produced at the Star Theatre in December.

SANGER.—Frank Sanger and wife have returned from Long Branch. Mrs. Sanger has recovered from her recent illness.

WALLACE.—Ada Wallace is the name of a talented Californian actress who is on her way East with Her Second Love company.

MCCULLOUGH.—John McCullough has improved wonderfully since he came East. He says that he is fully equal to the strain of a long season.

MITCHELL.—Maggie Mitchell has been entertaining many friends at her delightful country-seat at the Branch. Among these have been several professionals.

HOLLINGSHEAD.—John Hollingshead sails in October for this country to arrange for a twenty weeks' tour of the large cities with his famous Gaiety Burlesque company.

RAMSDEN.—Fred Ramsden ("Pencil"), the artist, has returned with his wife from Woodsburgh, L. I., and has taken a studio in the Beaufort Building, Broadway and Fiftieth street.

EDWARDS.—Harry Edwards is a guest at present of one of the prominent citizens of Portsmouth, N. H. He meditates giving an entertainment at the Isles of Shoals next week.

LEE.—Harry Lee will support Effie Ellsler the early part of the season. It is not yet definitely decided whether he will create the leading part in Sims' Soldier's Wife at the Standard.

LEWIS.—Ida Lewis, who formerly played with Sothern, and at one time was leading lady for Milton Nobles, is looking for something to do. She is in treaty with Stetson for a position at the Fifth Avenue.

BENTLEY.—Walter Bentley, a young Scotch actor, who made his first appearance on this side in the Silver King, on Monday night, at Haverly's Brooklyn Theatre, has no reason to complain of his reception. He had a double call after the first and a call after each succeeding act.

DACE.—Regina Dace, a new member of the Boston Museum company, and an old favorite in New Rork, has made a hit in Boston as Aurelia, in The Guv'nor. The press of the Hub speak in the highest terms of her acting. We are glad to chronicle the success of this deserving young lady.

LEE.—Amy Lee has returned to town from Katonah, where she has been taking a three months' vacation. She received an offer to play her original part in Enchantment from the Kiralfys, but declined it because they did not offer salary enough. She has also declined an engagement from Leavitt to visit England with the Jollities troupe.

NOBLES.—Milton Nobles opens his tenth consecutive starring season early in September. The author-actor has a new play, Love and Law, which he will produce this season. All the old successes will be retained in his repertoire. An excellent portrait of Mr. Nobles appears on the first page of THE MIRROR.

MAYNARD.—George P. Maynard, the well-known artist, is at work in his studio on two large paintings which will be placed in panels on either side of the proscenium. One figure represents Dance and the other Song. An examination of the sketches shows that the finished paintings will be effective.

MURPHY.—Joseph D. Murphy, the veteran Philadelphia manager, will be the sole lessee of the Lyceum in that city this season. A preliminary season will be opened Sept. 10. The management will have his exclusive attention. Mr. Murphy is one of the oldest managers in the United States. He was in the employ of the Drews for nearly a quarter of a century.

WAKEMAN.—Annie Wakeman, who is in London, is contributing clever articles on special subjects—principally educational—to several American papers. Miss Wakeman does not expect to return to this country for three or four years, as it is her intention to shortly begin a thorough tour of the Continent and the East.

MAPLESON.—Colonel Mapleson has sounded the preliminary blast of his campaign—and a very ungrammatical blast it is, too. He requests old subscribers desirous of re-booking "to notify their intentions as soon as possible." The Colonel claims that he will open his season on October 22. Unless there has been a healing of the breach between him and the Royal Italian Opera Company, THE MIRROR does not see how he can carry out that plan. He may "notify his intentions," however, in the meantime.

KNOX.—Manager Hayden has presented us with a souvenir which will be used during the tour of T. W. Knox this season. It is a bronze medallion of the tragedian, and is one of the finest souvenirs that have thus far been devised.

HAVERLY.—Colonel Haverly has regained all his old-time liveliness and urbanity. The reason is not only that he has got rid of enterprises which were a burden to maintain, but he has made some very lucky hits recently in Wall street. Report says that the recent incipient panic among the brokers proved a windfall for him, as he fortunately happened to be on the right side of the market. Himself management is Haverly's proper field, and he has always been lucky while it occupied his attention. The indications are, now he has got down to a solid basis once more, that the Napoleonic will regain his former ascendency.

HOWSON.—John Howson is resting in Boston, and endeavoring to get rid of an obstinate case of intercostal neuralgia. Next Monday he expects to go for a ten days' cruise along the Maine coast with George Giddens of the Wyndham company, as the guest of a friend who owns the yacht *Pacific*. Mr. Howson's magnificent performance of Gaspard in The Chimes, which closed his engagement at the Museum, made an unmistakable hit, and fittingly rounded off the actor's connection with the comic opera stage—a severance that will last for this season at least. At Wallack's we shall have an opportunity of seeing this prime favorite in a line of business better suited to his taste than the comic rôles of light opera.

COGHLAN.—Charles Coghlan, who will shortly be back among us, has a great dislike for anyone to be put in a leading part unless he or she is thoroughly up in it. Hence, on the night of the first production of Fedora he simply walked through his part, as he was dissatisfied with the leading lady. The next morning he received a letter from the Bancrofts saying that they thought he must be ill and requesting him to rouse himself. This he did for some weeks, but, again becoming annoyed, lapsed into his old way. This brought forth another letter from the Bancrofts, with apparently the same results. About this time, however, negotiations were progressing with Stetson, and when last heard from the Bancrofts had offered to release Mr. Coghlan.

The Earthquake in Italy.

Bianca La Blanche has written from Naples to her sister, Fanny Davenport, the following vivid account of the recent horrible disaster at Casamicciola:

"I wrote you of the Casamicciola accident. Each day the horrors accumulate. Five thousand were killed, 3,000 injured, and about 1,000 escaped. Think of it! Three villages reduced to fragments. This morning, after six days, they dug up two alive—two young girls who were in bed early. They had some fruit they had taken to bed to eat. The house fell on their room, which was on the first floor. The iron curtain frame, which is always used on the beds abroad, kept the rafters from falling on them, and for four or five days they were confined there in their night dresses. Some soldiers digging near their threatened grave heard their cries. They dug down and rescued them. They were without a scratch. Their mother lay dead close by.

"Entire families were killed, and in some cases all saved, but beggared. All the hospitals are crowded, and every available place open for the injured. The dead bodies are rotting, and the stench is horrible. The soldiers who dig for the dead or dying are made sick by it. The Minister from Rome wanted to cover the whole island with a wall of mortar to keep the putrefying bodies from infecting the city. This was opposed by all those who had friends or relatives in the ruins and hope to dig them up dead or alive. The King of Italy visited the afflicted ones. Weeping for pity and listening to their prayers, he forbade the suggestion of the Minister to be acted upon.

"There are four thousand people yet to be dug up. The scenes at the wharves as the ten steamers bring in the wounded are heart-rending. No writing can convey the horror of it.

"An earthquake was anticipated here in Naples, the people sitting up waiting for it, or rushing through the street, knocking on the doors and rousing those who were asleep; half-dressed people lounged about, fearing to remain indoors. If a man or woman runs in the street, everyone runs after, shouting 'Earthquake! Earthquake!' The people will remain in the streets for nights to come."

Letter to the Editor.

THE OTHER SIDE OF IT.

NEW ACADEMY OF MUSIC,
DENVER, Col., Aug. 10, 1883.

Editor New York Mirror:

DEAR SIR—In your issue of Saturday, August 25, I find a very interesting interview with Mr. George Wilson, of Barlow-Wilson company, entitled "Breaking a Contract." In order to give the profession both sides of the affair, I would be pleased to meet your correspondent of this city and give him our side of the story. I was with the company, and know nothing of the trouble, and after receiving railroad transportation from Pueblo, Col., to the Missouri River, from which by a strategic move they cut themselves loose, from the Denver Circuit and totally ignored me. Upon arrival in Denver I found further that they had been publishing slanderous and real estate articles about me, and that the main trouble sprung from their conduct toward Mr. Brown, a gentleman who has for years occupied the highest standing as a man of business and integrity in this community. If you wish to have an unbiased and square article on this matter, send around your interviewer, and after hearing both sides, draw your conclusions.

I am very respectfully yours,
MAX KAUFFMAN,
Manager Academy of Music and Business Manager Great Western Dramatic Circuit.

The Usher.

Shall him who rent The ladies call him, sweet.
In Usbering
—Love's Labor's Lost.

The fourth act of Francesca da Rimini has caused considerable discussion among Catholic theatre-goers, and I should not be at all surprised if some enterprising priest selects it as the subject for an attack on the stage from his pulpit next Sunday morning. On Monday night I heard a devout Romanist pitching into the manager, star, author and all concerned in the production with considerable vigor. "The representation on the stage of a cathedral interior," said this person, "with its sacred accessories, priests, acolytes, choir, incense, etc., is an insult to a large part of the religious community. The Catholic goes to his church to worship; he never apprpaches such a scene as is presented in the play at the Star Theatre except with bended knee. The mimicry of these solemn things, from the Cardinal with his crucifix to the sub-deacon with his censer, was most offensive to me, as it was, no doubt, to many other members of my religion who were present." Of course the prejudices and feelings of every sect should be respected by the theatre, but I fail to see the justice of this zealot's objections. There was no spirit of levity in the arrangement and enactment and enactment of the cathedral scene. On the contrary, it was most impressive. It is not likely that Barrett would consent to the introduction of anything which could be construed as sacreligious by the most fanatical, for the very good reason that he is a strict Catholic and a man of shrewd business instincts.

* * *

The old Wallack's and new Star looks radiant in its new dress. The character of the original decorations has been retained, while the fresh frescoes and general renovations make the house as bright as a new Bland dollar. There is an indescribable feeling of comfort in this theatre. The cosy, old-fashioned shape of the auditorium, the broad sweep of the stage are synonymous with ease, and a good play well acted amid such surroundings is really a treat. The tendency now is toward architecture and decorations embodying the latest fads in the æsthetic line, but there is a charm about the simple and inartistic old style of theatre which all the friezes, dados and moresque patterns put together fail to impart.

* * *

The following letter will interest those on the lookout for literary curiosities.

NEW YORK, August 26, '83.

Editor New York Mirror:

DEAR SIR.—Believing it of interest perhaps for THE MIRROR, I allow me to apprise you of an adventure I had yesterday the chance to hear from.

Cablegram advices habe been received here by his friends, that the Baron George d'Eberhard, the wealthy young gentleman who married a short time ago Lillie Grubb of Baltimore, late of Rice's Surprise Party, has had a duel on her account in Paris, where he went to just after his marriage. A question arose in a club to which Baron d'Eberhard was belonging, if his wife would be admitted in the high society or not, calling down upon her name the censure which an actress is always submitted to. Baron d'Eberhard learning here from and suffering from this impertinence and other insults upon his young wife, went directly to the club and horsewhipped the greatest crier, the Count Artur R. Cres—the result was the duel in which the latter was killed instantaneously and the Baron received a bullet in his arm and had the chance to leave Paris quietly before the interference of the authorities.

At the same time Baron d'Eberhard had an other occurrence and mischief: a private banker, with name A. Schreiber, and a man merit of all confidence always before, disappeared suddenly and with him all value in money he had intrusted in his care. It is said that Baron d'E. was interested with about 150,000 francs in bonds and securities.

I had the opportunity of making the acquaintance of the Baron in this city, and found him a perfect gentleman in every direction, he is about 26 years of age and of a high aristocratic appearance. The above accounts I heard in a family relatif to him, and all sympathize with the young married couple, as it is really a pity they came such an unpleasant honeymoon.

Without further to trouble you with, I am
Yours respectfully,
W. H. LELS.

* * *

The Midsummer Number sold like hot cakes. The supply was exhausted on Friday morning, and our clerks were kept busy filing and filling extra orders for several days following. Many of my esteemed contemporaries have passed pleasant comment on the issue which I shall reprint next week.

* * *

The withdrawal of Vera was neither caused by the disgraceful clique that slated it last week nor by the indifference of the public to its merits. The simple reason was that William Perzel, the manager of Miss Prescott, hadn't sufficient capital to carry out his plans. He admits that he invested all he had in the plant; that he relied solely upon the receipts from week to week to meet his expenses. It would be a remarkable attraction indeed which could triumph in the face of such an absurd arrangement as this. A rain-storm, a sudden rise of the thermometer, any trifling and transient accident which would have the effect of diminishing the receipts would compel the manager to put up the shutters. I cannot understand the recklessness which leads a man to embark in a theatrical enterprise without enough ready cash to pay the necessary expenses for more than one week, and knowing that unless the business reaches a certain figure every night he will be unable to pay his rent and his actors when Saturday night comes round. Yet the newspapers true to their compact, shoulder the responsibility upon Wilde and ascribe the closing of the Union Square to the faults of Vera. If a dry-goods merchant started a store without capital, stocked it with a good line of goods obtained on credit, and then retired at the end of one week, would his failure be accredited to the quality of his goods or to his lack of lucre?

* * *

Perzel should never have attempted to bring out Vera unless he had plenty of financial ammunition. Had he been plentifully supplied, he could have turned on Wilde's journalistic detractors, and by a liberal expenditure of cash on extensive bill-board advertising, answered their assaults, championed his attraction, and sent it to the wire a winner in spite of the cabal of critics. Mr. Palmer did that with French Flats, and it has frequently been done before. With so good a play as Vera to fight for the battle would have been easy. When the papers combine to lie about a production their strictures will doubtless hurt the receipts for a few nights. But they are of no avail in the end, for the public cannot be deceived—it always finds out for itself. Had Palmer or Shook and Collier had the management of Vera it would have been running this week to crowded houses. The withdrawal of it merely proves that Perzel is a failure as a manager—not Wilde as a dramatist.

* * *

The author of Old Shipmates ventilated his opinion of Vera last Saturday in the editorial columns of the *Telegram*. He argued that the judgment of the critics had been ratified by Wilde, because the latter had, after the first night, cut down the last act. Fiddlestick! The plays that please the critics most are pruned after the first presentation. That is looked on as a matter of course, and nobody that I ever heard of before construed cutting to mean an admission of weakness. If I mistake not, Old Shipmates was submitted very freely to the operation, and when it was produced in New York Mr. Mordaunt made quite extensive alterations and additions to the original text. In the same issue of the *Telegram*, by the way, which contained the editorial alluded to, there appeared a paragraph stating that Vera would be "played right along at the Union Square Theatre."

* * *

Before dropping this subject, let me reproduce a remark made by the representative of a big daily on the first night of Vera. It was heard by a gentleman connected with the profession. "The office got telegraphic instructions from abroad to go for Vera, so I mean to lay it out." How 'ard it must be to write a fair notice under such circumstances.

* * *

The Edgar party are back in town. The whilom star is not very communicative; he says he was taken in as well as his company. Sara Jewett is as mad as hops. She pronounces the conduct of the "Syndicate" disgraceful. And so it was. But, after all, the actors have only themselves to blame. They were dazzled by the glittering misrepresentations of the backers and cast lots with them instead of taking engagements with managers who know something about the business. A strange thing about the whole affair is that everybody in the organization, from the star to the advance agent, was victimized. All fared alike. Their experience should teach them a lesson, and serve as a warning to other professionals to beware of outside speculators.

* * *

The Manchester *News* of a recent date calls Minnie Palmer a "child." Those who remember the actress in the days of Matt Morgan's unsuccessful attempt to manage the Lyceum Theatre (now Colville's) recollect that she was quite a mature "child" then.

* * *

There seems to be no end to the draught of Prince Methusalem. The beautiful Casino is filled every night. Some slight changes have been made in the cast necessitated by the departure of Lilly Post for England on her vacation. The libretto of the Beggar Student which is to follow Methusalem whenever his Highness begins to show weakness, is said to be very funny; indeed, it is whispered that the book is a good deal stronger than the music. Fred Leslie, the management hope, will be here in time to create the leading role.

* * *

Ed Price, McCullough's agent, writes me that the tragedian is physically himself again. He is acting better than ever, and is playing a two weeks' engagement in Denver—the longest yet filled in that city by any star. "I am sure," writes Price, "you will be glad to make a final and complete denial of the idle gossip about Mr. McCullough's health." Of course I am happy to communicate such pleasant tidings.

* * *

The wonderful success of Excelsior will give a new impetus to spectacular productions in this country. Before the season closes there will be several new attfactions of this order in the field, and the Kiralfys will revive some of their former successes. So far Excelsior is way ahead of any show-piece yet presented here, and to surpass or even equal it rival speculators will have need to bestir themselves.

* * *

W. W. Kelly is doing his level best to advertise A Friendly Tip originally. Two Chinese Dudes and Whistling Pete (a character well-known to *habitues* of Broadway after dark during the past ten years) have been pressed into service. The genius that presides over circumstances is favoring the energetic Kelly. Tuesday morning he was robbed of $300 by a sleeping-car porter while journeying from Baltimore to New York. The nigger when accused finally admitted the theft, gave Kelly the money, and the latter let him go. Here is material for a genuine free advertising paragraph. The addition of a cipher to the amount stolen will add to the value of the ad.

* * *

There has been a good deal of talk in London occasioned by the announcement that Lord Garmoyle, the heir to a great earldom, will shortly wed a pretty young girl who sings in D'Oyly Carte's Iolanthe chorus at the Savoy, and whose paternal, named Finney, is a dealer in coals. The aristocratic friends of the young gentleman are much exercised over what they term a *mesalliance;* but the fact has leaked out that Garmoyle's claims to family distinction date back only a couple of generations, his great-grandfather having been a butler. Labouchere, commenting on this, says: "It is a mere piece of silly impertinence for people to regard the alliance of the future Earl Cairns with the daughter of a wealthy London coal merchant as a derogation because the young lady chose to adopt the stage as a profession." The fact is that the boot, in this as in most cases of a similar nature, is on the other leg. A professional in marrying off the stage runs greater risks of losing caste than the outside party. It is society and not the stage that is to be treated with suspicion now-a-days.

Window Privileges Abused.

Anyone passing by the Cuban Cigar Store, Thirty-fourth street and Sixth avenue, may see a large gilt sign, prominently displayed, bearing a legend to the effect that tickets of admission to all theatres in town are to be had within at a considerable discount from the regular box-office prices. In the basement of No. 249 Sixth avenue similar merchandise may be bought at like rates. A. J. Nann, of 237 Sixth avenue, also keeps a varied assortment of the same line of goods, which, the market being overstocked, he will dispose of at a sacrifice.

Now the question arises, how do these merchants obtain their goods? The articles in which they deal must come originally from their legitimate place of manufacture—the theatre box-office—but how do they reach the dealers? and how can these dealers afford to sell them at so heavy a reduction as fifty per cent., and even more, according to demand? We know how the stock comes into the windows of third-rate dry-goods stores—the "job-lot at auction game," and the "ticket-racket" is managed somewhat after the self-same fashion.

To every shopkeeper who is willing to block out the light of the glorious sun by filling his window-panes with gaudy-colored lithographs of fierce tragedians, grinning comedians, simpering legitimate stars of the feminine gender, and denuded illegitimate comets of opera bouffe and variety, a certain number of free tickets are issued as compensation. These tickets are delivered by an advertising agent, who receives so many tickets for so many displays. The agent simply staves off the window-owner by giving a few of the tickets due to that person, and either taffying or bullying him out of the balance, according as the temperament of the window man is irate or placable, or his biceps firm or flaccid. The tickets thus diverted from their legitimate destination are sold by the dealers we have advertised at the head of our article—for which ad. we charge nothing—and inasmuch as they cost these dealers nothing, they can sell them at half the true price, and yet live, and do well financially, if not morally.

The remedy we would propose for this system of smuggling is simply this: Take the tickets out of the hands of the programmer or agent: distribute instead credential cards for so many nights in the season, which cards shall be punched by the agent as a token that the window display has been honestly made according to contract. The window owner, on presenting his punched card at the box-office, will receive the seats due him by the said contract and be satisfied.

Thus shall all parties be content—except the agents, barbers' clerks and counter-jumpers, who are wont to defraud honest men by purchasing unlawful goods, and who ought to be, one and all, accommodated with insular residence for stated periods at national cost.

Preliminary Posing.

During a MIRROR reporter's rambles the past week he found every nook and corner of most of the halls and stages occupied by companies getting ready for the road. Lights o' London were faintly glimmering in the gloom of the Grand Opera House, while in a hall overhead Barney McAuley was endeavoring to instill the dignity of Henry IV. into a goodly number of followers. Arthur Rehan's company was disseminating the beauties of 7-20-8 at Daly's. Leavitt's attractions were rehearsing in the remodeled Germania in the Bowery. Flora Moore's Bunch of Keys, Bertha Welby and The Tourists in a P. P. C. amidst Cosmopolitan echoes this week. Wilbur's Opera company and Fitzgerald's Pop party have been warbling simultaneously at Weber's warerooms. The Merry Duchess is the Standard attraction, and rehearsals are proceeding merrily. Lester part of the week Francesca's forces were divided between Wallack's and the Star. The Madison Square companies alternate in rehearsals on their own double stage. The Silent Man has been making things noisy at Clarendon Hall, where, also, Annie Pixley and support have moved mechanically through Zeza and M'Liss. Both the Ramsay Rys rehearse regularly at the Turf Club. The Friendly Tips bestowed upon the Bakhiouzens this week are simply Dude rehearsals preparatory to W. J. Ferguson's approaching appearance in New York.

Charlotte Thompson closed her rehearsals at Clarendon Hall Saturday, leaving in the evening for Portland, Me. The Chanfrau left for rehearsals in Boston Saturday. The Creole departed Saturday for Saratoga, and The Planter's Wife and one Bunch of Keys left in the evening for the West. Emmet's company left on the Troy boat Sunday evening for Albany rehearsals. Harrison's Banker's Daughter has also been trying on her costumes, and Wilbur's opera company leave this week for the opening at Saco, Me., Sept. 3.

The Mastodons.

J. H. Haverly was standing in the entrance of the Fifth Avenue Hotel yesterday morning, when a MIRROR reporter, happening along, inquired after the Mastodons.

"They're doing first-rate. The week at Boston was very large. Such has been the success that I've contracted with Manager Field for an annual appearance of the Mastodons at the Museum, to the exclusions of all other minstrel organizations, for the next five years. I went to New Brunswick the other night to see the new minstrels under Kit Clarke, expecting to see a crude performance; but I was most agreeably disappointed."

"You'll have only four attractions on the road?"

"I'll have six. The Mastodons, New Minstrels and a third minstrel company which begins a tour of the New England States next week; The Strategists and The Silver King companies. That was very sad about Harry Mann's father-in-law, Charles Mills. Harry went with me to get an opinion of the minstrels, but left a couple of seats for Mr. Mills and his wife at the Union Square. Feeling a suffocating sensation during the third act, he concluded to go out to a drug-store and obtain relief. As he stepped into the store he fell dead of heart-disease. He was a vigorous old gentlemen of about sixty-three, and formerly something of a physician. My mining business is slowly but surely picking up, and I intend going out there week after next to look after things. About forty tons of ore are crushed daily and the yield averages about $2,000 a day; but as 1,200 men are employed at the works that amount is eaten up and my share has hardly begun coming. When it does, which will doubtless be soon, I hope to be able to snap my fingers independently once more."

A Perilous Voyage.

The Slavin Standard Dramatic company arrived in New York from Barbadoes on Monday, after a voyage of nineteen days—being five days overdue. Barton Hill and Josephine Cameron remained behind to give Readings. The list of arrivals includes J. J. Wallace, E. V. Sinclair, T. J. Herndon, Arthur Gregory, J. J. Masters, F. F. Cooper, James Wallis, Arthur Voegtlin, Alice Mansfield, Eliza Logan Glassford, Rachel Renard, Amy Slavin, Adelaide White, William Withers, Jr., Manager J. H. Slavin and Agent J. R. Smith. The *Flamborough*, on which they were passengers, passed through some severe hurricane weather.

"At one time," said Manager Slavin to a MIRROR scribe, "I thought we were doomed. The captain requested me to get my people below, and then he battened the hatches, first telling me he was going to play his last card, which was to head the gale and pass through it. We had had five days of continuous hurricane, and the vessel was beginning to weaken. The captain's last card was a trump; we passed through safely, just missing one sea that would have swept us to eternity. The women acted nobly during the trying time; they were more self-possessed than the men."

Remarking the manager's reduction in avoirdupois, he said:

"I am about twenty-five pounds lighter than I was when I left New York some four months ago. In a late issue of THE MIRROR you had an account of my ducking in the Demerara River and narrow escape from sharks. After my rescue I had an attack of typhoid fever, brought about by the filthy water I had swallowed. I am just getting over it and regaining my strength."

"How are you pleased with your West Indies season."

"I am more than satisfied. I made money and my company gave the greatest satisfaction. THE MIRROR has already recorded our triumphs. Barton Hill and Miss Cameron were especially successful. All of the company were delighted with the treatment received. Do I intend to make another trip? Yes, and [illegible] I shall start about Nov. 1. [illegible] depends upon my getting the [illegible] If I can consummate their booking, [illegible] assured, for I have already secured [illegible] the important cities."

TELEGRAPHIC NEWS.

Roland Reed's Opening.

BOSTON, August 29.—At the Park Roland Reed opened the season in Ghost to a [illegible] house, and kept the audience in good [illegible] His new song, "'Tis a pity [illegible] Dude," met with much favor, eliciting [illegible] encores. The supporting company was good and the stage setting fine.

Thunder, Prisoner and Work opened at the Boston Theatre to a [illegible] which even standing room was at a [illegible] Laughter and applause were constant, [illegible] the jokes being new and the singing good. The company is excellent.

Pop was produced at the Elite [illegible] crowded house, and proved very [illegible] the songs and business [illegible] bright. John A. Rising [illegible]

At the Museum, Impulse, a drama of a wife's struggle with a [illegible] proved quite interesting, though [illegible] ably any much depends upon the [illegible] which it is acted. Prominent [illegible] hands of Charles Barron, Kate Forsyth, Ada Clarke and Miss Vincent were [illegible]

The fine programme presented by Bryant and Hoey's Minstrels, at the Aquarium, attracted a very large and [illegible] audience.

Margaret Mather's Opening.

CHICAGO, August 29.—The Standard, McVicker's, Margaret Mather opened to a good sterling season. She appeared in the role in which she made her [illegible] here last season. There was a full house and the season opened auspiciously. The principals of the support are Milnes Levick, Sadie Salviel, William Bertram, Miss Carr, Jamieson and Kate Fletcher. The [illegible] three weeks.

Business at the Silver King is [illegible] continues as large as ever. Hoyt's [illegible] succeeds the Edgar Company at Haverly's [illegible] business is large. Minnie Maddern [illegible] us, is drawing good houses at the [illegible] Owen Fawcett played his own [illegible] at the Grand. Business was fair [illegible] aging. The Lyceum opened on [illegible] with Castle's Celebration to good [illegible]

Quebec City Opening.

QUEBEC CITY, August 29.—The Grand Opera House opened to a crowded house on Monday night. It was the first performance of the play in this city. The [illegible] is up to the requirements of the [illegible] and in point of talent will [illegible]

A good-sized audience attended the opening of Ezra Kendall's season at the Arch. [illegible] has still the same funny [illegible] The company is [illegible] ordinary.

Cameron's Minstrels had a good [illegible] their opening and the audience was [illegible] ic. The company is excellent and the [illegible] genuine capital.

Frank Mayo is having a big week at the Walnut.

The White Slave is attracting good audiences at the National.

Miscellaneous.

LIMA, O., August 29.—The case of [illegible] Faurot vs. George W. Williams, in the [illegible] Court, wherein E. C. Faurot applied for a [illegible] enjoin at the Opera House, has been decided in favor of Williams. The Court ruled that [illegible] was not sufficient grounds for the application for the injunction.

PITTSBURG, August 29.—Kennedy's Christmas obtained a favorable verdict at the Opera House. On the first night the house was crowded. The audience was enthusiastic.

DETROIT, August 29.—Fred. Warde [illegible] enthusiastic reception by Virginius at Whitney's Grand Theatre on Monday night. The house was crowded, and results were satisfactory. Last night the house was not so crowded. Nevertheless, there were two of the largest houses ever gathered in Detroit. Gus. Williams drew a crowded house at his opening at the Detroit. The Mastodons had a fair house at Whitney's last night.

SARATOGA, August 29.—The Creole, with Lillian Spencer in the leading role, opened on Monday night to $713, the largest house ever known here. Miss Spencer's reception was very flattering. Among the notables present were Hon. John Kelly and Senators Hiscock, A. Nelson and T. F. Grady. ED. CLAYTON.

ST. PAUL, August 29.—Mlle. Rhea's opening at the Opera House was a fashionable event. She played Adrienne before an audience composed principally of the elite of the city, and her reception was enthusiastic. The costuming was the richest ever seen on a St. Paul stage.

DETROIT, August 29.—Hendricks [illegible] ed away at Gus Williams' opening at the [illegible] troit to-night.

"The Play's the Thing."

BY MARVIN GRIFFITH.

The train on which I arrived in New York from Poughkeepsie, our Saturday night stand, was an early one, and I decided to walk up to Fifty-second street rather than disturb the sacred sleep which reigns until nearly noon on Sundays in every actors' quarters. My friend Woodman's flat was a new institution, rented since September, when my traveling season began, and on the occasion of his wife's fine engagement in the city. Ted had written me to come to them, "of course," and I could not resist the temptation to observe the home-life of the two whom I had been so influential in bringing together.

Whether it be from constant experience, or from having a more impressionable nature, I do not know; but it is a fact that as a class actors are the quickest to scent the approach of domestic troubles. Indeed, I know one "first old woman" who is a barometer of domestic storms. At the risk of classing myself with her, I must assert that I felt rather apprehensive as to the household I was nearing, and I insist now, at the outset of my story, that I "felt it in my bones" as I walked up Broadway from Forty-second street. Seriously, I had been worried over my old pal's letters. I know him well, we having been together in the stock during our first season; although afterward he had remained in the West. However, he had acquired much better experience with his barnstorming company—I say it boldly—than I could get in first-class combinations. I played a Summer season with him and his company, and I know how well they did things, despite a sometimes awkward but nice management as to wardrobe and "doubling."

That was the Summer when, unknown to me, he met his fate in a young lady amateur whom I recommended to him. We were very much *en famille* that season, and I knew that he admired Marie Horton; that she liked him; and, indeed, both were perfectly frank in their friendliness—that was all. The following season Ted gave up barnstorming, and we were engaged in the same company. We used often to "reminisch," as he called it, over our nightly beer, about old times, and Marie's name was frequently mentioned. One night he asked me quietly if I could give an analysis of her character. "No, nor of any woman's," I made answer; "but I can tell you what I have judged from seeing her constantly, and Marie is perfectly unaffected—tries to appear exactly what she is; but no woman can do that, you know; she never can tell when her feminine feelings are going to rise up and overturn every article of her creed."

"Stop! You'll get full of beer to-night, Ned, if you begin lecturing on woman. I was talking about Marie."

"Oh! she's incomplete: no strong personal experiences to test her—very self-reliant. I admire her wit and general culture as much as I do her talents; but she is so decidedly independent and enterprising that—well, by Jiminy! I'd like to see the fellow that beautiful creature will marry, wouldn't you?"

"I hope I shall. Good night, old man; I'm going to get my key and go upstairs to write."

Ted was a marrying man, but not fond of most women. I always accused him of waiting tentatively for some grand passion to knock him over, telling him at the same time he was too critical even to expect such good luck. My surprise may be imagined when he informed me, shortly after, that he was engaged to Miss Horton. I had finally to give up the idea of any strong feeling existing beneath the surface, for as near as I could ascertain the arrangement was made on a basis of mutual respect. They were married in the Spring, just after Ted made his great hit at the Square. Marie found her opportunity in the stock at Wallack's, and the knowing ones had already marked her out for a "success"—a fact which the social moths acknowledged by a flutter of attentions. All this Ted's letters had told me; but they told me more, unwittingly: that his wife was now so strong a power in his life that the long-delayed passion only needed a spark to set it ablaze. Why did not that spark come from her? And why were his letters so depressed and sad?

As I turned the corner of Fifty-second street I espied his familiar form standing on the low stoop of his dwelling. He was waiting for our dog—a bull-terrier we had bought together in Canada—to take his morning exercise. I stood behind him as he leaned against the railing, abstractedly punching holes with his stick in the cracks between the paving stones. "Spot" was the first to discover my proximity—sniffed the air of country hotels from afar, as it were, to him once so familiar—and coming down the street like a shot, charged upon me with such violence of affection that it perforce attracted his guardian's attention.

"Why, Ned, when did you come in? I've nearly gone to sleep here waiting for you."

All the same he wasn't going to sleep in the street this season, I thought, and there were unfamiliar lines in his face. Marie met us at the door, a little changed, too; but I'm not quite such a fool as to expect to discover anything in a woman's face she wishes to hide.

"Bless you, my boy! Now for a week of gossip over country experiences, and quarrels over disputed readings. When Ted meets Ned, then comes the tug of war. Any new evidence in French vs. German school of acting Ned?"

"I guess not; I'll take Italian in mine this time," I answered with a smile almost as weak as my wit, for I detected a light tone of ridicule in her voice, and wondered if she had forgotten or despised her quondam interest in our discussions. Before the week was out I had made sure it was a little of both. She was one peculiarly susceptible to the deadening effects of that *blase* air approved of by New York society. Self-improvement and ambition, which used to be our watchwords, had been absolutely killed in her by the easy, mocking cynicism with which she heard them mentioned in the society about her. Most striking of all, I noticed that she alluded to the few left of her many former enthusiasms as 'one of my pet prejudices, you know." Finally, she really did look down on Ted, as well as me, as "great big, good-hearted geese." Here was the trouble, by their marriage contract, so to speak. She had no right to dictate to or direct his comings-on as he called her—in thought or action; Ted, fortunately, being of a strong will, she could, in effect, direct him in action, while [illegible] their ways of thinking the breach [illegible] stay an important event occurred in the household. A long-contested [illegible] finally decided, resulting in Ted's [illegible] for a round twenty thousand. [illegible], replying to the congratulations [illegible] dubs, "I think now we may [illegible], and altogether I shall be more [illegible] of being a 'decent [illegible]." Whereupon I confess I left the room "mad" at the silly cackle following this vulgar speech from Marie's lips. "They say to interfere between man and wife is worse than Scylla and Charybdis, or the small-pox; but if I don't 'try it on' I'm a chump!" I soliloquized.

"Come out for a walk in the park, Ted," I said, on the Sunday afternoon, my last in the city, prior to taking the New England circuit. On reaching a quiet spot I sat down and remarked, bluntly: "Come, out with it, old man; you're in a fix generally; how are you going to get out of it?" Silence from the "Melancholy Dane." "What are you going to do with your big money?"

"Oh, I suppose we'll put on a little more style. Marie proposes going to the Clarendon."

"Theodore Woodman, do you remember telling me you knew a man who could write a piece to suit you, but that you couldn't get a 'backer' except for a comedy, although we know that your character acting strikes right down to hard-pan when you can exercise your serious side? Now, what is the matter with your being your own 'backer,' free to use your best judgment? Do you doubt yourself now? Or can you only play one part, and that comedy, for a whole season?"

"No, Ned; but I doubt the public taste. Marie and my friends have made me think mine was only the usual craze of every character comedian to play tragedy. They call it my 'Hazel Kirke dream,'" he added, rather flippantly.

"So you are becoming corrupted, as well as she, are you? Yes, she *is*, Ted, and it is your fault, too. Put a stop to this foolish life you are leading, and save her from becoming like those cynical, well-dressed fools."

"Ned, I am living a lie; I do love her, and she does not know it. If I told her so now it would make her despise me; she doesn't believe in anything now, I think, much less in me."

"Then make her believe in you, and don't give in to her," I cried. I did not leave him until I had persuaded him to carry out his long-cherished scheme of a real Western play. I would have staked my season's salary on his success.

On our return, a man who was a frequent caller at the flat passed us on the stairs, and bowed—rather superciliously, I thought. "Who is that fellow?" I asked.

"Aldgate Smith. He's an amateur in painting, I believe. Marie has taken him in hand, and says there is the making of a great painter in him."

"So he's just been worshipping at his mentor's shrine, has he? Pleasant! Look out, Ted." He turned quickly on the stairs above me, which gave him a mean advantage in the "situation." "None of that, Ned," he said, quiet but fierce; "don't insinuate anything like that or there'll be trouble."

"Go on up! I'm snubbed, and I expected it," and I laughed. I did not laugh, however, when he called Marie into the library after supper, giving orders himself that they were "out" to all visitors—the first order I had ever heard him give. With a true bachelor's horror of rows, I "skipped," and in the deepest privacy of the "Criterion" I awaited midnight to call me home to the consequences of my interference. In the act of turning out the gas in the parlor Marie stopped and questioned my embarrassed features. "So, Mr. First Conspirator, you've 'gone and done it,' have you? Well, it's his funeral, although I am burying a few little dreams, too. Good-bye coupé. Fancy! He wanted me to create the leading part, Ned, in spite of my being absolutely sure of failure." And laughing rather nervously, she left me, forgetting to say "Good-bye," although she knew I was off early the next morning.

By February (money works miracles sometimes) the printing absolutely necessary was finished and the company started. The "dog" experimented on was a friendly one—the city of Ted's nativity. Easter Monday was to be the first night in New York, and luckily the beginning of my two weeks stand in the city. Easter Sunday we arrived at the flat almost together. Ted's constrained manner, especially to Marie, was strange. He would not be left alone with her, I discovered, and in the evening insisted upon going to a Sunday concert of the Stabat Mater at the Academy. Marie quietly desired the servant to tell Mr. Aldgate Smith there would be a seat in her box for him, and I saw Ted bite his lip. Mr. Smith soon appeared, and I gathered from his conversation (when Ted was absent) that he was going to Rome to study art. A gilded youth, Smith's intimate, came in for a moment, and I thought his familiarity and snobbery insulting.

"I wish you would give up that man, Rique," said Marie, on his exit, calling Smith by his nickname; "he is just the one to discourage you in your new life."

"I am in your hands, my mentor," he said, in a low tone. "He shall go, with everything else *you* prescribe."

Marie noticed my surprise and faced me rather haughtily. "That is quite American, Rique; your motto shall be: 'Everything goes.'"

"The girl's a fool," I muttered to myself as I left the box to find Ted. "She doesn't realize what a sharp edge there is to the tools she is playing with." A few moments later I came upon Smith and his crony in the lobby. In trying to avoid them I placed myself just where I could overhear their talk, unseen myself.

"Well, how goes the hunt, Rique? You've put a whole pack of sympathies and artistic fads on the poor creature's track; now, when do you expect to wear the brush?" lisped the dude in affected fox-hunting jargon.

"I tell you, Waddy, she is too *difficile* for *you* to understand. Until to-night I almost fancied her impossible, but the advent of the uncongenial husband is providential. I have hopes!"

The next day was a busy one. Both Marie and I were able to leave our "shops" by 10:15, and I was to go after her. Smith had taken a box, as a compliment to "Marie's husband." There was some mistake about the carriage ordered for us. I found my way to Marie's dressing-room to tell her, and was surprised to hear Smith's voice there; then Marie's.

"I cannot speak to you now. You shock me, Rique. If you do love me, give me time to think." I would give her no time; I knocked. "Coming, Ned," and she came out, closing the door behind her and hurrying me away.

We were compelled to take a car. We edged into one already crowded. I recognized Smith's friend "Waddy" on the platform with another dude, but he did not see us. Marie was leaning against the car doorway, and he spoke almost in her ear when he answered his companion. "Rique says she is *difficile*, but not impossible, you know—he, he! He says she could be 'lifted,' you know only as he couldn't marry a divorced actress, she would be giving up her chances here for an 'uncertainty,' don't you see? and really that is out of the question from such a cold, mercenary little baggage." I was cruel enough to feign oblivion, although I felt her arm grow almost rigid as it lay in mine.

"Oh, no, she won't get him to make a fool of himself. He told me he was only humoring her fads. Between you and me, I know he is to be back for the coaching season."

"Here we are," I said. "The third act is just over; it is just where—oh, but you haven't even read your husband's play." She did not notice my sneer, for we were entering the theatre. The interest was so intense that no one noticed us as we slipped into our side-aisle seats. The star and leading lady were alone on the stage, which was half dark, and set with wonderful realism. I whispered, as maliciously as Iago: "*She* is going to leave her husband. He loves her truly, greatly, but she will not let her heart be touched. She is going to throw it under the feet of a lying cur." Marie shivered and leaned forward, as if to escape me. The player-wife before her suddenly changed her tone toward the gaunt figure with the burning eyes that was like, yet unlike, our Ted. "She dared him to command her—he, the party to a loveless marriage; by what right could he detain her, who had not even cared to woo her?" I saw Marie sigh and straighten up, then rivet her eyes on her husband as he slowly but bitterly enunciated the line, "That's a lie, Moll, my girl; I've been afraid to tell how I love you." From that to the "situation" which brought down the curtain on the act, Marie sat like a figure in stone. When the applause broke out she clutched my arm. "Take me to the box you saved for me," and she pulled down her veil. I hurried her in during the excitement of a call for author as well as actors. I dared not leave her for fear she would faint. The next box was Aldgate Smith's. Suddenly I heard the fateful voice of Waddy as he entered. "Where's your victim, dear boy? Gone to congratulate the dear duffer of a husband?"

"I don't know," quoth Smith in a peculiar tone. "I say, Waddy, do you know whether this is a tragedy; does the countryman kill the gay deceiver in the next act? By Jove! I hate women. I dare say this one seduced the fellow into entangling himself with her if the truth were known; but it never is."

"No"—with a sigh—"a fellow never has justice done him," from the sympathetic Waddy. "Oh, but you are a clever beggar to make her think you are in earnest about all those highflown notions of hers."

Then, to do him justice, Mr. Smith remarked more sharply: "Perhaps I was a little *too* clever in my lies to be quite fair when in love. Come on!"

I saw her take one long, shuddering breath as they departed. Then she drew quickly behind the heavy box curtains.

All the next act, during the shifting emotions of surprise, pity, separation and grief, clearly showing the lofty nobleness of the Westerner, and the wronged though too haughty purity of the wife, who had been tempted but resisted, she gazed with wide-staring eyes and now and then a dry sob. Just prior to the surprise of the climax, I for the first time quickly whispered again: "It is all true, dear child; he *has* loved you so and dared not tell you. Now it is *your* turn to speak." And when the delight of the sudden breaking of the player-wife's pride came, she fell back in my arms sobbing; and I knew Ted saw it, for his voice rang out, clear and joyous as a bell, to the quick fall of the curtain. People streamed into our box with congratulations. "She never looked prettier," somebody behind me said, as she stood there, the great tears rolling down beneath her veil, applauding with them all. As he appeared, she stepped back out of sight of the house, and tearing off her glove she kissed her wedding-ring with *such* a look to him!

I turned away, saying to myself with a half sigh, "There, that settles it"—and if it didn't then, it must have been settled later, for I cooled my toes fully an hour outside their dressing-room, and I've got the back-door keeper and gas-man to prove it!

"Mercy for All."

BY FLORENCE REVERE PENDAR.

The strains of an enticing waltz floated dreamily upon the balmy air as a party of four entered the Kursaal grounds at Wiesbaden. Lights gleamed softly through the thick foliage, while at the tables near the Saal were seated gay groups, laughing and talking as they toyed with dainty glasses of wine or quaffed with evident enjoyment foaming schoppen of beer. Above the delicious rhythm of the waltz and joyous tones one caught now and again the clink of coin and the croupier's cry of "Rouge et noir, messieurs." Side by side sat an old man and a woman of perhaps thirty-five, but looking ten years younger, by reason of her becoming attire and the subdued gas-jets. A pile of gold was stacked up beside her, and as, with a half-sarcastic smile, she swept it into a small leather bag, the old man's gaze met hers. Its wistful eagerness attracted her attention, and for the first time that evening she noticed the bent form and whitened locks of her neighbor—noticed them with something akin to pity in her dark eyes, and on the impulse she reached out her hand, saying in French: "If monsieur will permit it, I will stake for him." With trembling fingers the old man placed a louis in her hand, answering: "Ah! madame is too good. She troubles herself too much; but madame's luck is so wonderful perhaps——" With a pretty, imperious gesture she stayed the words upon his lips, replying: "Nous verrons, monsieur."

For a moment she hesitated, then staked the gold-piece upon the rouge. The game proceeded, the pallor deepening in the old man's face as he watched, almost breathlessly, the chances of winning. When the croupier proclaimed that Rouge had won, the aged man's trembling hands could scarcely gather up the pile that fell to his share. The lady had risen, and was about to leave the table, her place being already filled by some one else; but her steps were stayed by the old man grasping at a fold of her dress as he exclaimed: "Ah, madame; you have saved me and my poor little family. I am madame's debtor for all my life. What can I do to serve madam?"

"Play no more, my friend," was madame's answer.

A woman, dressed in some dark material, worn with an elegance that only a French person can impart to her attire, entered the salon, glanced quickly around, and then made her way to the lady's side. As she spoke, in low tones, the lady's calm nonchalance seemed all at once to forsake her and she hurried rapidly from the room, closely followed by her companion.

"Where is she?" she asked quietly.

"If madame will look straight across the Saal she will see a little party of four. A short, stout monsieur with the red, full face, and a short, stout madame with a shawl *pour mettre une personne à tout*. The young monsieur is *tout à fait comme il faut*. He is not English like the rest, and the sweet, pretty demoiselle *à son côté*. Ah, madame, *comme elle est gentille*."

There was a yearning look in the lady's eyes as they rested upon the group, and she exclaimed: "My God! what have I done? I must get nearer, Justine." And without a word Justine followed her excited mistress through the throng.

"By Jove! Harry, what a magnificent woman! Who is she? escaped from the lips of a young Englishman. To which came the answer:

"What! you don't mean to say you have been a week and not heard of the charming Madame Delantz, as famous for her beauty as for her wonderful luck at the gaming tables."

Madame and her companion had made their way to the party of four that Justine had pointed out. The stout lady, whose good-natured face beamed with smiles, was remarking to her still stouter companion:

"Lor, John, to think as we should be here in the Cursol along of all these gentry, and us not a twelfth month back a weighing out of two and three penny mixed. Not as there was anything derogating in that; but whoever would have thought that your crusty old uncle would die without a will, and we'd be heir-looms to all the property;" and Mrs. John Studley readjusted her lace shawl with great complacency.

"Bless you, old woman, it was to be, and I carn't says as I minds it; but theer ain't none of them high-flyers here as can hold a candle to our Maggie, not but what theer be some fine women among them." And the ex-grocer's eyes followed with pride the slight figure of a very lovely girl, who was waltzing with the gentleman who made the fourth of their party. As the waltzers passed the pillar behind which Madame Delantz had hidden herself, the ribbon that confined the young girl's fair curls fell at her feet. With a quick, fond cry, madame lifted it and placed it in her bosom.

Many an admiring glance followed Maggie as she made her way the next morning to a quiet little nook in the hotel grounds. She had hardly seated herself when a lady dressed in black came slowly along, paused a moment, and then seated herself at one end of the settee. The deadly pallor of the lady's face caused the girl to exclaim: "Oh! I am afraid you are ill. Can I do something for you?"

"No, my child." Tenderly the lady's white hand closed upon Maggie's pretty fingers as she added: "I am only a little faint. It will be over in a minute. You don't mind my sitting here?"

"Why! no indeed," was Maggie's surprised answer. "I am all alone this morning [here a conscious blush], and I thought I would study a little German; but it is dreadful dull work."

"Perhaps I could be of assistance to you. I am a very fair German scholar."

"You are very kind; I would like to learn it. Uncle and aunt are so pleased when I ask the waiter for something in German."

"Your aunt and uncle must be very fond of you," and the lady softly stroked the young girl's hand.

"Oh, yes; they have had the care of me from a baby."

"You do not remember your—your parents?" questioned the lady, almost falteringly.

"No; they died when I was a baby. I haven't even a picture—only a little silver cross that was my mother's. I always wear it about my neck." With a caressing touch the lady placed her hand for a moment upon Maggie's golden curls, saying: "Forgive me. I had a daughter once; but I lost her." Maggie bent forward and took the lady's hands in hers, saying: "I am so sorry. I wish I could bring her back to you."

"You are like what she would have been, the same pretty hair and blue eyes; would you mind just—just kissing me once and calling me—— mother?"

"I would like to kiss you, only you won't feel hurt, will you?" But I don't think I could quite call you mother. It wouldn't seem just right to her." Bending forward, the lady softly pressed her lips to the rosy ones so sweetly proffered her. She clasped Maggie's slight form in her arms as she murmured: "My darling, my child!" At last putting Maggie gently from her, she arose, saying: "Pardon me, I am not quite myself. I——"

"I did not mind," interrupted Maggie, "and —and—I think that is just the way my mother would kiss me if she were living."

As the days passed Maggie came to love the hour more and more that she spent with "the lady," the only name she knew her by. A feeling of delicacy prevented her from asking what she longed to know. The Studleys were talking of leaving Wiesbaden. They were of the opinion that it did not agree with Maggie.

It was evening, and Frank and his betrothed were alone. There had been silence between them for a moment, when, placing her hand caressingly upon his arm, Maggie said: "Would it make you feel very bad if you had to give me up?"

Drawing her close within his arms, he answered:

"Nothing but death would ever make me give you up, Maggie. Surely, you know how much I love you."

"Yes," came the answer; "but suppose I was not just what I seem, suppose that my father had been a—a convict, would you love me just the same?"

Taking her troubled face between his palms he gazed at her anxiously, saying:

"What has come over you, my darling? What put such a strange idea in your head? I am not going to marry a convict's daughter, but a dear little orphan girl," he said, half playfully. "You are not well, Maggie. I do not think this place agrees with you."

* * * * * * * *

"My child, it is for the best. Can you not believe it *is* because I love you that I ask it?" It was the day after Maggie's talk with her lover, and she stood, with quivering lip and pleading eyes, beside the lady, who had laid aside her deep crape veil, but not the quiet simplicity of her dress. The reply that trembled on Maggie's lips remained unspoken as a well-known tread fell upon her ear and Frank confronted them. His brow darkened and a hasty exclamation escaped him, as he almost snatched Maggie from the lady's side. With a pallor like unto death overspreading her face, the lady arose as if to go, when Maggie, loosening herself from Frank's grasp, hastened to the lady's side and drawing her arm within her own she turned and faced her lover. Could this be, he thought, the child-like girl he had known—whose gentle blue eyes now flashed so angrily upon him?

"Are you mad, Maggie? Do you know that this woman is Madame Delantz, a notorious gambler, a—good God! what am I saying?"

"Stop!" came with an angry cry from Maggie. The lady shivered and bowed her head with a sob upon her trembling hands. Lovingly the young girl's arms were clasped about the sorrowing woman as she tenderly shielded the blanched face upon her breast.

"Maggie! what do you mean? What is this woman to you?"

"*She is my mother!*"

With lingering kisses, the mother held her daughter in her arms. Then, as if afraid to trust herself any longer, she unclasped Maggie's loving arms from about her neck and moved rapidly away. That evening a servant handed Maggie a note, saying a boy had just left it. Hastily opening it, she read:

"My own child, my precious one, forgive me for causing you pain. I am going away, and I want you to learn to think of me as dead. I did wrong when I made myself known to you, and I will atone the best way I know how. May all that is brightest and best bless thee, my Margaret, is the prayer of thy unhappy

MOTHER."

Tears fell thick and fast as Maggie read; but a look of determination settled around her sensitive mouth. Taking the note, Maggie passed into an adjoining room, where Mr. Studley was seated alone reading the papers.

"Uncle," said Maggie, kneeling down beside him and laying her fair, fresh cheek against his arm, "I want you to tell me about my mother."

"Why, child, what put that in your head? Still, I don't know as there's any reason why I shouldn't; not that there's much I can tell. It were a fearful stormy night when you was born and I fust see your mother. I were just shutting up shop when I hears a woman a-asking fur a glass of water. It were a-raining that hard that you could't see your hand afore your face, so I just sez: 'Come inside, missus; it isn't a night fit fur a cat to be out in.' The minute I clapped eyes on her I knowed her fur a lady. Afore I could call the missus she turned as white as chalk and flopped right down on the floor in a dead faint. The missus gets her into bed and I fetches quick the doctor, and afore morning there was you, a little mite of a thing, a-lying in my old woman's arms. Your poor mother were that ill as we didn't think she'd live, but she pulled through. She went away, leaving of you with us, although she became very fond of you, and about a month arter there comes a letter from her with a check fur fifty pounds. Well, we hears pretty frequent, and every quarter we draws the interest of fifty pounds as we was told to. It's all in the bank a-waiting for your wedding, my pretty."

"And the letters, uncle?"

'Lor' love ye! I kep' every one on 'em, thinking as they might be a bit comforting to you, child, when you was grown up. When she laid youin the missus' arms she said:

"'I give my babe, my little Margaret, to you, believing that you will bring her up to be a good, honest woman.' Whatever she give ye up fur, it wasn't because she didn't love ye."

"Uncle John, you will help me find my mother, will you not? You did not know, but I have seen her and spoken to her here in Wiesbaden."

"Eh! what! child!" ejaculated Mr. Studley.

"But she has gone away," continued Maggie, hardly heeding him, "and I must find her." Maggie then produced her mother's note. In their excitement neither had noticed the entrance of Mrs. Studley and Frank, who paused on the threshold as Maggie's earnest appeal fell upon their ears. With quivering lips Maggie read her mother's words. A sob escaped the motherly bosom of Mrs. Studley and the old grocer shaded his eyes with unsteady hand.

"You will help me to find my mother, will you not, Uncle John?"

"Maggie, child! do ye think your old uncle's heart is made of flint? Lor' love ye! I'd go to Rooshy and run the chances of being took fur a nighliste, rather than see you fret, my pretty."

"That's spoken like my John," exclaimed Mrs. Studley, who could contain herself no longer.

"Hellos! Old woman, when did you come in?" exclaimed Mr. Studley. While the motherly soul soothed and petted Maggie against her kindly bosom, Frank alone stood apart; but only for a moment. Crossing the room, he paused at Maggie's side, saying:

"Maggie, if you will trust me, I will leave no stone unturned until I have placed you in your mother's arms."

Gently slipping from Mrs. Studley's clasp Maggie raised her eyes to her lover's. Perhaps she read his true love for her, for she answered, as she laid her hand lightly upon his arm: "Go."

* * * * * * * * *

A gentle breeze was stirring the curtains at the windows of a low, thatched cottage perched like a speck on the side of a mountain belonging to the little village of Weiler. At one window the drapery was drawn clear back, so that one could gaze within at the whitewashed walls, decorated with pretty sketches and views of the Black Forest, doubtless placed there by the same kind hands that had provided the comfortable invalid chair and great roomy lounge on which reclined a lady whose delicate robe was not whiter than the colorless hands that rested so fondly upon the fair curls of a young girl who knelt beside her.

"Mother," she was saying, "I think you are better; you have such a bright color."

"Ah! cherie," answered the lady smiling, "I shall soon be—well. Oh, my darling, it is hard only to have you such a little while. But I did it for your good, my innocent one, and you are with me now, and will be to the last. God knows I am not ungrateful, and there is mercy for all."

* * * * * * * * *

Little groups of peasantry in holiday attire were gathered about the small white church of their mountain home as Frank and Maggie, this day made man and wife, passed out into their midst, followed by Mr. and Mrs. Studley. These simple village folk had learned to love the gentle English girl whose mother had come to die among them, and, as they had followed her to her last resting-place, so on this day they gathered around the daughter with offerings of pretty wild-flowers, or the few buds from a pet plant; and when Mr. Studley deftly lifted a babe from its mother's arms and held it up for the bride to kiss, a shout of delight went up.

Maggie turned toward the little churchyard nestling against the hill-side. A simple marble cross marked the grave of her mother. Only the words, "My Mother," were inscribed thereon. As husband and wife stood there, side by side, a ray of sunshine lingered caressingly about the stone. Frank kissed his young wife, and then, drawing her arm within his, he gently led her away, the sunshine following in their path.

DATES AHEAD.

Managers of traveling combinations will favor us by sending every week advance dates, and mailing the same so as to reach us on Monday.

DRAMATIC COMPANIES.

ADA CHRIST: Philadelphia, August 27, week; Baltimore, Sept. 3, week; Washington, 10, week; Louisville, 17, week; N. Y. City, 24, two weeks.

ADAMS AND PARSONS (A. Zabriskie, business manager): Minneapolis, August 27, week; St. Paul, Sept. 3, 4, 5; Lacrosse, Wis., 6; Dubuque, Ia., 7; Cedar Rapids, 8.

ADAMS, PAULEY (Robert Fulford, manager): Columbus, O., Sept. 3, week; Cleveland, 10, week; Boston, 17, two weeks.

ADELPHI, DALY'S COMPANY: Philadelphia, 27, two weeks.

ADONIS: Wallack-Villa (Sam B. Villa, manager): Uniontown, Pa., 30; Scottdale, 31; E. Liverpool, O., Sept. 1; Lisbon, O., Sept. 22, 24, 25.

ANGELL SOUTH: Brooklyn (Ld. Op. House), Sept. 1, two weeks.

ANNE CHEDMOND CO. (W. W. Kelly, manager): N. Y. City (Windsor), 27, week; Chicago, 10, week; Richmond, Ind., 29; Louisville, 30, 31, 22; Cincinnati, 23, week.

ARMY: Humpty Dumpty Co.: New Brunswick, N. J., Sept. 3; Paterson, 4; Hudson, N. Y., 5; Albany, 6; Utica, 7; Utica, 8.

ART WOMAN (Yahie): Providence, R. I., Sept 10, week; N. Y. City, 17, week; Readout, N. Y., 24; Syracuse, 25, 26; Rochester, 27, 28, 29.

BAKER OF KAYE (Frank Sanger, manager): Columbus, O., Sept. 3, week.

BANDIT KING (Dudley McAdow, manager): Elmira, N. Y., Sept. 3; Corning, 4; Bradford, Pa., 5; Oil City, 6; Meadville, 7; Youngstown, O., 8.

BARRY DRAMA CO. (J. H. Browne, manager): St. Louis (People's), 23, week; St. Joe, Mo., Sept 6, 7, 8; Atchison, Kas., 10, 11, 12; Council Bluffs, Ia., 13, 14, 15; Topeka, Kas., 17, 18, 19; Kansas City, 20, 21, 22.

BELLA MOORE (W.A. Gregg, manager): Frankfort, Ind. August 27, week (Fair); Bluffton, Sept. 3, 4; Kokomo, 5, 6, 7, 8; Liberty, 10; Connersville, 11, 12; Brookville, 13; Laurel, 14; Greenville, O., 15, 16; Union City, Ind., 18; Tipton, 19; Logansport, 20, 21, 22; N. Manchester, 23; Hillsdale, Mich., 25; Coldwater, 26, 27, 28; Albion, 29.

BERTHA WELBY (H. A. D'Arcy, manager): Philadelphia, Sept. 3, week; New Brunswick, N. J., 11; Trenton, 12; Easton, Pa., 13; York, 14; Hagerstown, Md., 15; Cumberland, 17; Tyrone, Pa., 18; Lock Haven, 19; Williamsport, 20; Altoona, 21; Johnstown, 22.

BARNEY MCAULEY: Ogdensburg, N. Y., Sept. 3, 4; Watertown, 5; Rome, 6; Oswego, 7; Lockport, 8; Erie, Pa., 10; Mercer, 11; Salem, O., 12; Mansfield, 13; Elyria, 14; Sandusky, 15.

BARRY AND FAY: Meriden, Ct., 30; Bridgeport, 31; New Haven, Sept. 1; Providence, 3, week; Woonsocket, 11.

BAKER AND FARRON (L. E. Weed, manager): Batavia, N. Y., 30; Lockport, 31; Corry, Pa., Sept. 1; Bradford, 3; Hornellsville, N. Y.; 4; Jamestown, 5, 6; Newcastle, Pa., 7; Toronto, 10.

BARTLEY CAMPBELL'S SIBERIA: Philadelphia, August 27, two weeks; Providence, Sept. 17; Baltimore, 24, week; Washington, Oct. 1, week.

BROOKS AND DICKSON'S EUROPEAN SPECTACLE: Philadelphia (Chestnut St.), Sept. 3.

BEN COTTON FAMILY: Galesburg, Ill., Sept. 4; Mexico, Mo., 14, 15.

C. B. BISHOP (F. W. Paul, manager): Asbury Park, N. J., Sept. 3; Baltimore (Academy), 24, week.

CHARLOTTE THOMPSON (F. L. Yerance, business mgr.): Bangor, Me., 29, 30; Lewiston, 31, Sept. 1; Montreal, 3, week; Burlington, Vt., 10, 11; Manchester, N. H., 12; Nashua, 13; Lowell, Mass., 14; Lawrence, 15; Worcester, 17; Meriden, Ct., 18; New Haven, 19, 20; Holyoke, Mass., 21; Northampton, 22; N. Y. City (23d St.), 24, three weeks.

CRAYFRAUS (C W. Tayleure, manager): Boston, Sept. 3, two weeks; Providence, 24, week.

CARRIE SWAIN: New Britain, Ct., 30; New Haven, 31, Sept. 1; Lowell, Mass., 3, week.

C. A. GARDNER (John W. Dunn, manager): Watertown, Wis., 30; Milwaukee, 31, Sept. 1; Sheboygan, 3; La Pore, 4; Green Bay, 5; Apleton, 6; Neenah, 7; Oshkosh, 8.

CRANE'S TEN-MILE CROSSING CO.: Albany, Sept. 5.

C. L. DAVIS: Newburg, N. Y., Sept. 5.

DEVIL'S AUCTION (Frank Gardner, manager): N. Y. City (Fourteenth Street), August 20, two weeks; Philadelphia, Sept. 3, two weeks.

DENMAN THOMPSON: Rockland, Me., Sept. 3; Belfast, 4; Bangor, 5; Dover, 6; Waterville, 7; Lewiston, 8; Gardiner, 10; Augusta, 11; Bath, 12; Portland, 13, 14; Portsmouth, N. H., 15; Concord, 17; Manchester, 18; Lowell, Mass., 19, 20, 21; en route; Indianapolis, 24, week.

DORA BOUCICAULT: Cleveland, O., Sept. 3, week; Springfield, Ill., 10; Hannibal, Mo., 11; St. Joe, 12; Kansas City, 13, 14, 15.

D. H. FITZPATRICK (Shaun-na-Gow): Peoria, Ill., 30; Canton, 31; Keokuk, Ia., Sept. 1; Des Moines, 3, 4, 5; Plattsmouth, Neb., 6, 7, 8.

DRAPER'S UNCLE TOM CO.: Akron, O., Sept. 8; Wooster, 10.

ESTELLE COMEDY CO.: Frankfort, Mich., 23, 24, 25; Traverse City, 27, 28, 29; Cadillac, 30, 31, Sept. 1; Big Rapids, 3, 4, 5; Edmore, 6; Ionia, 7; Stanton, 8; Flint, 10; Flushing, 11.

EDWARDS' FOLLY CO. (Samuel Edwards, manager): Philadelphia, Sept. 17.

EUNICE GOODRICH CO.: Jacksonville, Ill., 27, week; Monmouth, Sept. 3, week; Albia, Ia., 10; Mt Ayr, 11, 12; Bethany, Mo., 13, 14, 15; Butler, 17; Rich Hill, 18; Nevada, 19, 20, 21, 22.

EDWIN BOOTH: N. Y. City, Oct. 8, four weeks; Boston, Nov. 5, three weeks.

EMMA TUCKER CO: Wabash, Ind., 12, 13, 14.

FANNY DAVENPORT: N. Y. City, Oct. 1.

FOG ON THE BRISTOL (Paul Nicholson, bus. manager): Brooklyn (Park), August 27, week; Philadelphia, Sept. 3, week.

FRANK MAYO (Sheridan Corbyn, manager): Philadelphia (Walnut), August 25; Buffalo, Sept. 3, 4, 5; Hornellsville, N. Y., 7; Bath, 8; Penn Yan, 10; Binghamton, 11; Scranton, Pa., 12; Pittston, 13; Wilkesbarre, 14; Williamsport, 15.

FLORENCES: Philadelphia, Sept. 24, week; N. Y. City, Oct. 1, two weeks.

FLOCKTON'S FLYING DUTCHMAN CO.: N. Y. City, Oct. 15.

FRANK EVANS: St. Louis, 3.

GUS. WARDE (John J. Collins, manager): Detroit, 27, week; Fremont, O., Sept. 3; Sandusky, 4, 5; Springfield, 6; Mansfield, 7; Ashland, 8; Cleveland, 9, week.

GUS PHILLIPS' CO.: Indianapolis, 3.

GUS WILLIAMS (J. H. Robb, manager): Detroit, 27, week; E. Saginaw, Sept. 4; Bay City, 5; Grand Rapids, 6.

HAPPY THAT I LOVE CO.: Wabash, Ind., 30; Peru, 31; Logansport, Sept. 1; Chicago, 3, week.

HARRY SILLY'S SILVER KING CO. (W. H. Brown, manager): Peekskill, August 27, week.

HARRY COMER (John G. Magle, business manager): Cincinnati (Robinson's), Sept. 3, week; St. Louis (Olympic), 10, week; Louisville, 24, week; Milwaukee, Oct. 1, week.

HAVERLY'S ENTERTAINMENT CO. (Frank Bowers, busines mgr.): N. Y. City (Gr. Op. House), Sept. 3, week; Boston (Bijou), 10, week; N. Y. City (People's), 17, week.

HEARTS OF OAK (James A. Herne, manager): Portsmouth, N. H., 30; Fitchburg, Mass., 31; Marlboro, Sept. 1; Milford, 3; Norwich, Ct., 4; Willimantic, 5; New Britain, 6; Waterbury, 7; South Norwalk, 8; Peekskill (Park), 10, week.

HOYT'S MCSORLEY'S INFLATION CO.: Philadelphia, August 27, week; Easton, Pa., Sept. 3; Allentown, 4; Reading, 5; Lancaster, 6; Harrisburg, 7; Altoona, 8; Johnstown, 10, week.

HOYT'S STRATAGEM CO.: Harlem, 27, week; New Haven, Sept. 3.

HOWARD LACY'S PLANTER'S WIFE CO. (Emily Rigl): Steubenville, O., 29; Cincinnati, Sept. 3, week; Chicago, 10, week; St. Louis, '17, week.

HUNTER'S BANKER'S DAUGHTER CO.: Newburg, N.Y., Sept. 29; Kingston, 21; Saugerties, 22; Catskill, 23; Hudson, 24; Coheese, 25; Glen's Falls, 27; Schenectday, 28; Amsterdam, 29; Little Falls, 30; Utica, 31; Ilion, 1; Malone, 22; Carthage, 23; Gouverneur, 26; Ogdensburg, 27; Watertown, 28; Oneida, 29.

HENRY IRVING: N. Y. City, Oct. 29, four weeks.

HUNTER'S MILLIONAIRE'S DAUGHTER CO.: Bridgeport, Ct., Sept. 4, 5; Meriden, 6; New Haven, 7, 8; Hartford, 10, week; Pittsburg, 17, week; Indianapolis, 24, week.

JAMES MCCULLOUGH (W. E. Conner, manager): Denver, August 20, two weeks; Kansas City, Sept. 3, week; Minneapolis, 10, week; St. Paul, 17, week; Chicago, 24, three weeks.

JEFFERSON (H. L. Taylor, business manager): N. Y. City, (3d Av.), Sept. 3, two weeks; Cleveland, 17, week; Philadelphia, 24, two weeks.

JOHN T. RAYMOND (Ariel N. Barney, business mgr.): Troy City, Mich., 8; Chicago, 10, two weeks.

J. T. SAVAGE (George Wilson, manager): Troy, N. Y., Sept. 3; Albany, 10, week.

JOHN JACK: Harlem, Sept. 3, week; Washington, 17, week.

JOHN DILLON (George W. Walters, manager): Fon du Lac, Wis., 29; Plymouth, 31; Oshkosh, Sept. 1; Milwaukee, 2; Manitowoc, 3; Appleton, 4; Neenah, 5; Menasha, 6; Warren, 7; Sterrill, 8.

JOSEPH MURPHY: Trenton, N. J. Sept. 13; Paterson, 14, 15; Brooklyn (Park), 17, week; N. Y. City (3d Av.), 24, week.

JULIA COWLES: Scranton, Pa., Sept. 13; Wilmington, Del., 14.

KATE VERNARD (J. M. Hickey, manager): Connellsville, Pa., Sept. 3; Uniontown, 4; McKeesport, 5; Steubenville, O., 6; Urbana, 7; Greencastle, Ind., 8; Terre Haute (Grand Opera House), 9, week; Indianapolis, 17, 18; Louisville, 19, 20, 21, 22; Nashville, 23, 24, 25; Columbia, Tenn., 26; Birmingham, Ala., 27; Chattanooga, Tenn., 28; Atlanta, Ga., 29.

J. Z. LITTLE: Cleveland, O., Sept. 3; Pittsburg, 10, week.

JOHN F. WARD: Cleveland, O., 27, week; Buffalo, Sept. 3, 4, 5; Detroit, 6, 7, 8; Ypsilanti, 10; Flint, 11; Grand Haven, 12; Muskegon, 13; Grand Rapids, 14, 15; Chicago, 17, week.

KATIE CLAXTON (Spencer H. Cone, manager): Fall River, 30; Brockton, 31; Lynn, Sept. 1; Lawrence, 3; Manchester, N. H., 4; Lowell, Mass., 5; Fitchburg, 6; Worcester, 7; Holyoke, 8; Philadelphia, 10, week; Baltimore, 17, week; Washington, 24; Providence, Oct. 1, week.

KATIE PUTNAM: Chicago, August 27, week; Oskaloosa, Ia., 30, 31, Sept. 1; Cedar Rapids, 4; Lincoln, Neb., 13, 14, 15.

KENDALL DRAMATIC CO. (H. A. Kendall, manager): Paris, Ill., Sept. 3, 6, 7, 8.

KIRALFYS' SPECTACULAR CO.: Toronto, Sept. 3, week.

KIRALFYS' EXCELSIOR: N. Y. City (Niblo's), August 20; Fall season.

KITTIE RHOADES: Conneaut, O., Sept. 6, 7, 8; Niles, 10, 11; Warren, 12, 13, 14, 15; Norwalk, 17, week; Lorraine, 24, 25; Jefferson, 26, 27, 28, 29; Connesutville, Pa., Oct. 1, week.

LAMBERT-RICHARDSON CO.: Peoria, Ill., 31, Sept. 1; Decatur, 3, 4, 5, 6.

LAWRENCE BARRETT (Joseph Levy, manager): N. Y. City (Star Theatre), August 27, indefinite engagement.

LILLIAN SPENCER CO. (E. B. Clayburgh, manager): Glenn's Falls, N. Y., 30; Middletown, Sept. 3; Scranton, Pa., 6; Pittston, 7; Wilkesbarre, 8.

LIZZIE EVANS (John H. Havlin, manager) Cincinnati, August 25, eight nights; Lafayette, Ind., Sept. 3, 4, 5; Terre Haute, 6, 7, 8; St. Louis, 9, week; Vincennes, Ind., 17; Princeton, 18, 19, 20, 21; Evansville, 22.

LITTELL'S ABOUND THE WORLD CO.: Toronto, 27, week; Hamilton, Ont., Sept. 3, 4, 5; Detroit, 10, week.

LIGHTS O' LONDON (Eastern; E. Gardner, manager): Portland, Me., Sept. 3; week; Bangor, 10; Lewiston, 17.

LIGHTS O' LONDON (Central; C. H. Keeshin, manager): Poughkeepsie, N. Y., Sept. 3; Rondout, 4, 5, 6; Saratoga, 7, 8; Rutland, Vt., 10, 11; Burlington, 12, 13; Ogdensburg, 14, 15; Montreal, 17, week.

LIGHTS O' LONDON (Western; Walter Collier, Jr., manager): N. Y. City (Gr. Op. House', August 25, week; (People's), Sept. 3, week; Newark, 10, week.

LIGHTS O' LONDON (Southern; Charles Atwood, manager): Urbana, O., 29, 30, 31; Sept. 1; Bellefontaine, 3, 4; Canton, 5, 6; Lima, 7, 8; Logansport, Ind., 10, 11; Lafayette, 12, 13; Joliet, Ill., 14, 15; Racine, Wis., 17, 18, 19; Oshkosh, 20, 21.

MESTAYER'S TOURISTS IN A P. P. C. (A. S. Pennoyer, acting manager): Baltimore, Sept. 3, week; Detroit, 20, 21, 22; Logansport, Ind., 13; Lafayette, 14; Decatur, Ill., 15; St. Louis (Gd. Op. House), 17, week.

MESTAYER'S TOURISTS SPECIALTY CO. (H. W. Brown, manager): Worcester, 27, week; Philadelphia, Sept. 3, week; N. Y. City (Windsor), 10, week.

MAJILTONS: Boston (Globe), August 27, week; N. Y. City (14th St.), Sept. 3, week; Indianapolis, 13, 14, 15.

MARGARET MATHER (J. M. Hill, manager): Chicago, (McVicker's), August 27, two weeks.

MADISON SQUARE (Esmeralda; H. A. Rockwood, mgr.): Buffalo, Sept. 10, week; Chicago, 17, week; St. Louis, 24, week.

MADISON SQUARE (Young Mrs. Winthrop; E. M. Roberts, mgr.): Louisville, Sept. 3, week; Dayton, O., 10; Youngstown, 11; Springfield, 12; Zanesville, 13; Columbus, 14, 15; Cleveland, 17, 18, 19; Buffalo, 20, 21, 22; Erie, Pa., 24; Elmira, N. Y., 25; Scranton, Pa., 26; Wilkesbarre, 27; Easton, 28; Wilmington, Del., 29.

MADISON SQUARE (Esmeralda; F. L. Bixby, mgr.): Yonkers, N. Y., Sept. 17; Newburg, 18; Kingston, 19; Hudson, 20; Saratoga, 21; Schenectady, 22; Gloversville, 24; Little Falls, 25; Rome, 26; Auburn, 27; Lockport, 28; Hornellsville, 29.

MADISON SQUARE (Young Mrs. Winthrop; J. H. Hart, mgr.): Morristown, N. J., Sept. 24; Elizabeth, 25; Rahway, 26; Asbury Park, 28; Red Bank, 29.

MINNIE MADDERN (Legrand White, manager): Chicago, 27, week; Indianapolis, Sept. 3, week.

M. B. CURTIS (E. C. Swett, manager): Chicago (Hooley's), 27, week; Rockford, Ill., Sept. 3; Janesville, Wis., 4; Racine, 5; Milwaukee, 6, 7, 8; Muskegon, Mich., 10; Grand Rapids, 11; Kalamazoo, 12; Jackson, 23; Bay City, 14; E. Saginaw, 15; Detroit, 17, week.

MAUDE GRANGER (Her Second Love): St. Joe, Mo., 30; Kansas City, 31, Sept. 1; rest one week; St. Louis (Olympic), 9, week; Chicago, 17, week; Philadelphia, 24, week.

MODJESKA: Des Moines, Ia., August 30, 31, Sept. 1; Chicago, 3, two weeks; Grand Rapids, Mich., 19.

MCKEE RANKIN: Milwaukee, August 27, week.

MILTON NOBLES: Montreal, Sept. 10, week; Syracuse, 17, 18; Ithaca, 19; Rochester, 20; Bradford, Pa., 21; Olean, N. Y., 22; Oil City, Pa., 24; Youngstown, O., 25; Sandusky, 26, 27; Lima, 28; St. Louis (Gr. Op. House), Oct. 1, week.

MARIE ZOE (French Spy): Jersey City, Sept. 3.

MORTIMER COMEDY CO.: Shelbyville, Ind., Sept. 3, week; Crawfordsville, 10, week.

MATTIE VICKERS: Freeport, Ill., August 29, 30; Rockford, 31, Sept. 1; Beloit, Wis., 3, 4; Monroe, 5, 6; Janesville, 7, 8; Chicago, 10, week; Milwaukee, 17, 18, 19; Grand Haven, Mich., 20; Grand Rapids, 21, 22.

MRS. LANGTRY (Charles Meadum, manager): Burlington, Vt., Oct. 27; Montreal, 29, week; Quebec, Nov. 5, 6.

NOBODY'S CLAIM CO.: Pittsburg, 27, week.

NAT GOODWIN: Louisville, August 27, week; Chicago, Sept. 10, week; Minneapolis, 17, 18, 19.

NEIL BURGESS (Fred Burgess, manager): N. Y. City: (Pastor's), Sept. 3—Fall season; Baltimore, Oct. 15.

N. S. WOOD: N. Y. City, 27, four weeks.

OLIVER DOUD BYRON: Boston, Sept. 24, week.

ONLY A FARMER'S DAUGHTER (J. Frank, manager): Norfolk, Va., Sept. 3, 4; Petersburg, 5; Richmond, 6, 7, 8; Staunton, 10; Charlottesville, 11; Lynchburg, 12; Danville, 13; Raleigh, N. C., 14, 15.

OWEN FAWCETT: Chicago, 20, two weeks.

OUR SUMMER BOARDERS (Elliott Barnes, manager): Jersey City, Sept. 10, 11, 12; Newark, 13, 14, 15; Philadelphia (National), 17, week; Norwalk, Ct., 24; Danbury 25; Waterbury, 26; Naugatuck, 27; New Haven, 28, 29.

PALMER-ULMER '49 CO.: Philadelphia, Sept. 3.

PRINCESS CHUCK CO. (W. J. Comley, manager): Springfield, Ill., Sept. 1; St. Joseph, Mo., 3, 4, 5; Lawrence, Kas., 6, 7, 8; Topeka, 10, week; Kansas City, 17, 18, 19; Denver, 24, week.

POWER OF MONEY CO.: St. Louis, Sept. 8, week; Richmond, Ind., 17.

PHOSA MCALLISTER: Minneapolis, Sept. 3.

ROBSON AND CRANE (Thomas F. Shea, manager): Bangor, Me., Sept. 19, 20; Portland, 21, 22.

REAL'S TAKEN FROM LIFE CO.: Winnipeg, 23, week; Crookston, Minn., Sept. 4; Fargo, Dak., 5, 6, 7, 8; Moorhead, 10, 11.

RHEA (Arthur B. Chase, manager): St. Paul, 28, 29, 30, 31, Sept.; Milwaukee, Sept. 3, 4, ; Racine, Wis., 6; Rock Island, Ill., 7; Quincy, 8; Kansas City, 10, week; Topeka, Kas., 17.

REHAN'S 7-20-8 CO.: Yonkers, N. Y., Sept 3; Morristown, N. J., 4; Newburg, N. Y., 5; Paterson, 6; Newark, 7, 8; New Brunswick, 10; Trenton, 11; Lancaster, Pa., 12; Jersey City, 13, 14, 15.

ROSE EYTINGE (Cyril Searle, manager): N. Y. City (People's), Sept. 24, week; Newark, Oct. 1, week.

ROLAND REED (Gustave A. Mortimer, manager): Boston (Park), August 27; Buffalo, Sept. 3, 4, 5; N. Y. City (People's), 10, week.

ROMANY RYE No. 1: Williamsburg, Sept. 3, week.

ROMANY RYE No. 2: Montreal, Sept. 3, week.

SALSBURY'S TROUBADOURS (C. J. Crouse, bus. agent): Newark, N. J., Sept. 3, 6; Paterson, 7; Trenton, 8; N. Y. City (Gr. Op. House), 10, week; Toronto, 17, week; Cleveland, 24, week.

SCOTT'S CALAMITY JANE CO. (Alex. R. Webb, mgr.): Carthage, 30; Nevada, 31; Rich Hill, Sept. 1; Butler, 3; Wyandotte, Kas., 4; Topeka, 5; Olathe, 6; Leavenworth, 7; Independence, Mo., 8; Richmond, 10; Huntsville, 11; Palmyra, 12; Quincy, Ill., 13; Canton, 14; Peoria, 15.

SMITH'S UNCLE TOM: Providence, Sept. 3, week; Boston, 10, week.

SILVER KING CO.: Chicago, August 6, four weeks.

SOTHERN COMEDY CO. (Horace Wall, manager): Albany, Sept. 17, 18; Syracuse, 19, 20; Rochester, 21, 22; Buffalo, 24, 25, 26; Toronto, 27, 28, 29.

SOL SMITH RUSSELL: Leadville, 30, 31; Sept. 1; Denver, 3, week; Topeka, Kas., 10 (Fair week); Kansas City, 17 (Exposition week).

THORNE'S BLACK FLAG CO.: Brooklyn, Sept. 3, week N. Y. City, 10, week; Providence, 17, week; Boston, 24, week.

T. W. KEENE: (W. R. Hayden, manager): Chicago, (Hooley's), Sept. 3, week; Lima, O., 9; Indianapolis, 10, 11.

UNION SQUARE CO.: San Francisco, August 13, six weeks.

VOKES COMEDY CO.: N. Y. City (14th St.), Sept. 10.

WILLIAM STAFFORD CO. (Willis Ross, manager): Danbury, Ct., Sept. 24.

WHITELEY'S DRAMATIC CO.: Nanticoke, 30; Lewisburg, 31; Shamokin, Sept. 1; Ashland, 3; Shenandoah, 4; Mahanoy City, 5; Hazleton, 6; Tamaqua, 7; Pottsville, 8; Lebanon, 10; Middletown, 11; Columbia, 12; Lancaster, 13; York, 14; Harrisburg, 15; Carlisle, 17; Chambersburg, 18; Hagerstown, Md., 19; Martinsburg, 20; Cumberland, 21; Frostburg, 22.

WYNDHAM COMEDY CO.: Syracuse, Sept. 3; N. Y. City (Union Square), 10, three weeks.

W. J. FERGUSON (W. W. Kelly, manager): Baltimore, August 27, week; N. Y. City, Sept. 3, two weeks; Philadelphia (Chestnut St.), 17, week; Buffalo, 24, 25, 26.

W. J. SCANLAN (W. H. Power, manager): Detroit, Sept. 3, week; Rochester, 10, 11, 12.

WHITE SLAVE CO. (Harry Kennedy, manager): Philadelphia, 27, week; Pittsburg, Sept. 3, week; E. Liverpool, O., 10; Wheeling, W. Va., 11, 12, 13, 14; Steubenville, O., 15; Cincinnati, 17, week.

WOODWARD'S UNCLE BILL CO.: Bridgeport, Ct., August 30.

OPERA AND CONCERT COMPANIES.

ACME OPERA CO. (C. D. Hess, manager): Grand Rapids, Mich., 30, 31; Kalamazoo, Sept. 1; Manistee, 3, 4; Clinton, 5; Hamilton, 6, week.

ABBOTT OPERA CO: Rock Island, 30; Minneapolis, Sept. 3; Duluth, 19, 20, 21, 22.

AMERICAN COMIC OPERA CO.: Cincinnati, Sept. 23, week.

CHICAGO IDEAL OPERA CO.: Plattsmouth, Neb., 30; St. Joe, Mo., 31, Sept. 1; Topeka, 3, 4, 5; Lawrence, 6, 7, 8.

CORINNE MEHLENBORNE: (Jessie Kimball, manager): Providence, 27, week; Brooklyn, Sept. 3, four weeks.

DUFF'S STANDARD OPERA CO.: Chicago, Sept. 24, two weeks.

FORD'S OPERA CO.: Cincinnati (Grand), 27, week.

FAY TEMPLETON CO.: Burlington, Ia., 1; Des Moines, 3, 4, 5; Atlantic, 6; Creston, 7, 8; Topeka, 10, 11, 12; Omaha, 13, 14, 15; Lincoln, 17, 18.

GRAU'S FRENCH OPERA CO.: N. Y. City (5th Av.), Sept. 10, three weeks.

GORMAN'S CHITTENDEN OPERA CO.: New Orleans (West End Pavilion), July 2—Summer season.

GRAU'S OPERA CO.: Albany, 27, week

HOLMAN OPERA CO.: (J. C. Conner, manager): Toronto, August 6, six weeks.

HUNGARIAN GYPSIES: Cleveland (Hallenrath's), August 20, two weeks.

LIZZIE ST. QUINTEN: New Orleans (Spanish Fort), August 2—Summer season.

RICE'S COMIC OPERA CO.: Philadelphia, Sept. 10.

WILBUR OPERA CO.: Saco, Me., 3; Portsmouth, N. H., 4; Manchester, 5; Concord, 6; Lynn, Mass., 7.

MINSTREL COMPANIES.

ARMSTRONG'S: Charlotte, N. C., August 31; Macon, Ga., Sept. 6.

BARLOW-WILSON: (H. J. Clapham, manager): Baltimore (Holliday), 27, week; Washington, Sept. 3, week.

BAIRD'S: Waltham, Mass., Sept. 3.

CALLENDER'S NEW COLOURED (William Welch, mgr.): San Francisco, 13, four weeks.

DUPREZ AND BENEDICT'S (C. H. Duprez, manager): Gloucester, Mass., Sept. 10.

HAVERLY'S MASTODON: Toledo, 30; Indianapolis, 31; Springfield, Sept. 1; St. Louis, 3, week.

HI HENRY'S: Bucyrus, O., Sept. 14.

HAVERLY'S NEW (Kit Clarke, manager): Steubenville, O., 1; Marietta, 3; Parkersburg, W. Va., 4; Pomeroy, O., 5; Ironton, 6; Charleston, W. Va., 7; Portsmouth, O., 8; Maysville, Ky., 10; Lexington, 11; Madison, Ind., 12; Terre Haute, 13.

M. B. LEAVITT'S GIGANTEAN: Nyack, 30; Rondout, 31; Newburg, Sept. 1.

NEW ORLEANS: Hornellsville, N. Y., August 31.

THATCHER, PRIMROSE AND WEST'S (G. T. Clapham, mgr.) Boston, 27, week; Philadelphia, Sept. 3, week; Washington, 10, week.

VARIETY COMPANIES.

CASTLE'S CELEBRITIES: Chicago, August 25, week.

DAVENE'S ATTRACTIONS: N. Y. City, Sept. 3.

EVANS, BRYANT AND HOEY'S METEORS: Boston, August 27, week; Philadelphia, Sept. 3.

HARRY MINER'S CO.: Brooklyn, 27, week.

HYDE AND BEHMAN'S CO.: Brooklyn, 27, week; Newburg, N. Y., Sept. 3; Troy, 4; Utica, 5; Rochester, 7, 8; Buffalo, 10, 11, 12; Detroit, 14, 15, 16.

KATE BILSLAND'S FEMALE MINSTRELS: Dayton, 27, week.

M. B. LEAVITT'S RENTZ-SANTLEY NOVELTY CO.: Trenton, N. J., Sept. 3; Wilmington, 4; Altoona, 5; Johnstown, 6; Connellsville, 7; Steubenville, 8; Pittsburg, week, 10; Baltimore, 17; Washington, 24.

M. B. LEAVITT'S ALL-STAR SPECIALTY CO.: Philadelphia, Sept. 4; Brooklyn, 10; Boston, 17; New York, 24.

MANCHESTER-JENNINGS CO. (H. W. Williams, proprietor): Pittsburg (Academy), Sept. 3, week; Buffalo, 10, week; Cincinnati, 17, week; Milwaukee, 24, week; Chicago, Oct. 1, two weeks; Indianapolis, 15, week.

NUGENT'S METROPOLITANS: Madalin, N. Y., Sept. 10, week; Coxsackie, 17, week; Greenwich, 24, week.

PAT ROONEY CO: Philadelphia (National), August 27, week; Wilmington, Del., Sept. 3.

TONY PASTOR'S OWN CO.: Indianapolis, 25; St. Louis, (Olympic) 26, week; Chicago, Sept. 3, week.

TRIALITY CO.: Detroit, Sept. 3.

MISCELLANEOUS.

BARON SEAMAN (magician): Portsmouth, O., Sept. 3, 4, 5.

BAYLIES AND KENNEDY'S BRIGHT LIGHTS: Chicago, Sept. 1, week; Akron, O., 12, 13; Bradford, Pa., 14, 15; Philadelphia, 17, week; Buffalo, 24, week; Baltimore, Oct. 1, week.

PROF. GEO. BARTHOLOMEW'S EQUINE PARADOX: Newport, R. I., August 27, two weeks; Philadelphia, Sept. 10, three weeks; N. Y. City (Cosmopolitan), Oct. 1—indefinite engagement.

TONY DENIER'S HUMPTY DUMPTY: Sterling, Ill., Sept. 11; Elgin, 27; Beloit, Wis., 29.

CIRCUSES.

ADAM FOREPAUGH'S: Dansville, 30; Bath, 31; Hornellsville, Sept. 1; Olean, 3; Bradford, Pa., 4; Dunkirk, N. Y., 5; Erie, Pa., 6; Dayton, O., 20.

BARNUM'S: Cincinnati, 27, 28, 29, 30; Covington, Ky., 31; Lexington, Sept. 1; Louisville, 3, 4; Columbus, Ind., 5; Lafayette, 6; Logansport, 7; Ft. Wayne, 8; Evansville, 10; Vincennes, 11; Terre Haute, 12; Danville, Ill., 13; Decatur, 14; Jacksonville, 15.

BARRETT'S: Farmington, 30; Union, 31; Linesa, Sept. 1; Milan, 3; Bloomfield, 4; Fort Madison, 5; Carthage, 6; Augusta, 7; Macomb, 8; Monmouth, 10; Aledo, 11; Kewanee, 12; Princeton, 13; Canton, 14; Boardstown, 15; Pana, 17; Duquoin, 18; Cairo, 20; Fulton, 21; Covington, 22; Memphis, 23.

CODY AND CARVER'S WILD WEST: Brooklyn (Brighton Beach), indefinite.

COLE'S: Mineral Point, 30.

DORIS': Bethlehem, 30; Allentown, 31; Reading, Sept. 1; Harrisburg, 3; York, 4; Frederick, Md., 5; Hagerstown, 6; Martinsburg, Va., 7; Winchester, 8; Staunton, 9.

O'DALE STEVENS': Brooklyn, August 6, three weeks.

SELLS: Denison, 30; Cadiz, 31; Washington, Pa., Sept. 1; Bellaire, 3; Barnesville, W. Va., 4; Fairmont, 5; Clarksburg, 6; Grafton, 7; Piedmont, 8; Harrisonburg, Va., 10; Staunton, 11; Charlottesville, 12; Danville, 13; Lynchburg, 14; Lexington, 15; Richmond, 17; Petersburg, 18; Weldon, N. C., 20; Portsmouth, Va., 21; Norfolk, 22; Raleigh, N. C., 24; Henderson, 25; Tarboro, 26.

1883 SEASON 1884

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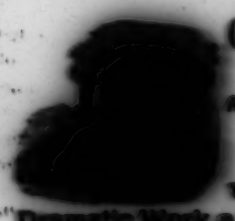

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A Long Branch Picnic.

Brightly picnics are among the most favorite and delightful recreations of the thousand residents of Long Branch. Their success is to assemble at a selected point, in some secluded wood, or on the shady margin of Pleasure Bay, where the stillness of the watery pastorally forbids the intrusion of traffic, and there to spend a day of happy, careless mirth.

Affinity of tastes and fellowship of feeling are essential conditions of admission to the enjoyment, and as a rule the assemblage, being composed mostly of near neighbors, or of professional intimates, is more akin to a large family party than to the ordinary picnic. Each group contributes something to the always superabundant stock of eatables, and for drinkables, anything stronger than the usual forgallon cooler of ice-water would be accounted an audacious and disrespectful innovation.

With most of the stars and managers now here, the theatrical year commences in a few days, and the last of these Summer pleasure meetings came off last week under the hospitable auspices of Mrs. Henrietta Chanfrau and her husband, the fortunate Frank S. Chanfrau. It took place chiefly on board the *Rocky Mix*, which was conveniently anchored in a secluded inlet of Pleasure Bay, and proved an enjoyable success—barring a few incidental mishaps.

Rocky Mix is a marine nondescript, somewhat resembling a huge, square, inverted table with an awning over it. It was designed and built some years ago by Frank Chanfrau (who has, however, not yet patented his invention), can carry about thirty passengers with ease, and was christened after a play written for Maggie Mitchell by C. W. Tayleure.

The first serious mishap occurred when the lively sloop-yacht *Louise*, kindly put at the disposal of the picknickers by her owner, Thomas H. Hall, Esq., of "Between the Act" cigarette frame, was despatched to Seabright to bring to the scene of the picnic Mrs. Louise Hall, the wife of the former.

The state of the tide necessitated the anchorage of the *Louise* in midstream, and the despatch of the yawl to Monmouth Beach for her laughing name-sake, whose beaming smiles, as she stood upon the wharf, waving reciprocal salams to the party on the yacht, seemed a part of the radiance of the day.

Presently a shriek was heard. "My God!" exclaimed Frank Chanfrau, "Mrs. Hall has tumbled overboard!"

And so she had. Inadvertently stepping upon the gunwale of the yawl, she had upset it and fallen into the Shrewsbury River. Instantly her courageous fifteen-year-old son, Pierre, plunged in to the rescue of his mother.

"Bravo, Pierre! Bravo!" resounded from the yacht. "Keep her head above water! Never mind her boat! Let that go!"

"Ah, she's sinking!" exclaimed Harry Paddock, at once divesting himself of his coat and preparing to jump into the river.

"No, no!" shouted Maggie Mitchell, frantically restraining her husband. "No, no! Hank, you shan't risk your life! There are sharks in the river!"

"Throw her a life-preserver!" and in immediate response to this appeal of Mrs. Ettie Henderson, John W. Albaugh seized and hurled some distance into the river a large keg of fresh water.

"Trip the anchor!" yelled Frank Chanfrau, "Quick!" His son Henry sprang forward at once to execute the order, and in doing so accidentally "tipped" the captain of the yacht. The confusion was echoed by a splash. It was occasioned by Manager William Henderson and Oliver Doud Byron, both of whom dove simultaneously into the river and swam vigorously toward the endangered lady. Fortunately their succor was not necessary. Mr. Van Dyke, of Van Dyke's Hotel, hearing the cries for help, ran quickly to the scene of danger, and seizing the almost exhausted Mrs. Hall and her panting son, landed both in safety upon the wharf.

This accident, of course, put an end to Mrs. Hall's participation in the festivities, and the yachting party returned to the *Rocky Mix*, all of them depressed and quiet, and two of them very wet.

Summoned to luncheon, a new and grievous disappointment awaited them. The "turkey" which Henderson purchased the previous day in Washington Market, expressly for this occasion, and the oft-sounded praises of which had invited the appetites of the picnic party, turned out to be a ten-pound rooster. This empurpling fact was promptly proclaimed by Frank Chanfrau, when, throwing back upon his plate the solid second joint with which he had been wrestling, he exclaimed with the intensity of despair: "It *must* be a gutta-percha 'property' fowl. I can't get my teeth through it!"

Henderson attempted to excuse his ignorance in the transaction by pleading haste. "But, my dear," replied Mrs. H., with quiet but intense meaning, "didn't you *see* its head and spurs?"

"No, my child," rejoined H., in a slightly cowed tone. "You know how near-sighted I am, and I had left my glasses at home."

It gives me to add that the manner of discomfiture with which this excuse was received savored strongly of incredulity.

The party started on their homeward drive [illegible] a very merry day. Presently [illegible] a somewhat dangerous [illegible] Jersey Central Railroad, [illegible], and Chanfrau, who led the advance in Mrs. Chanfrau's dog-cart with her parting cheer "Fire," directed back to them concern to him to "Look out." At that moment the flagman emerged warily from his sentry-box and proceeded leisurely to unfurl his warning flag. Chanfrau, thinking he had time to cross ahead of the approaching train, whipped up his horse and urged it forward. "For heaven's sake, stop!" shouted a voice, and Frank had barely time to bring his animal around with a jerk when the express train whizzed noisily past.

Stung by a look of the dilatory flagman which seemed to say, "Well, you're a nice driver, *you are*!" Chanfrau, disregarding the somewhat rotatory movement of his animal, was in the act of looking back and threateningly shaking his fist at the former, when from a carriage in the rear Miss Mary Baker, the sister of Mrs. Chanfrau, shouted out alarmedly to her furious brother-in-law, "Frank! Frank! what is your horse trying to do?"

"Can't you see," grimly retorted Chanfrau, with a vicious jerk at his reins, "she's trying to climb a tree."

And in truth the horse, which was plunging with fright, did really seem as if it was minded to seek escape from imminent danger in the upper branches of a tree, which it nearly clasped with its fore-legs. T.

The New Opera House.

It will require almost superhuman efforts to complete the Metropolitan Opera House by the time announced—the middle of October. An inspection of the building on Saturday showed at least three months' work to be done. However, the force of workmen employed is enormous, and Mr. Tillotson is confident that the season will be opened at the advertised date.

There can be no doubt that the edifice when finished will be absolutely fire-proof. In the front of the house no wood has been used except for the jambs of the doors. Lathes have been entirely dispensed with, their place being taken by wire network which answers the same purpose. The stairways and floors are of stone, iron and cement, and the plaster, by means of the wire stuff, is brought into direct contract with the massive brick walls. Should by any accident a fire occur there would be nothing in the house but the floor of the stage, the scenery and the people to burn. As with the exterior, the interior has been erected more with a view to solidity than beauty. There is very little attempt at ornamentation, the arrangement of the auditorium and the capacious lobbies being extremely austere. When the decorations are completed, as may be seen from the plans, the theatre will present a decidedly imposing appearance owing to the size of the audience room and the noble simplicity of the architecture.

The stage is the largest in the city, and for such operas as Aida and L'Africaine, in which processional and spectacular effects are necessary, it is unequalled. The scenery, on account of the immense heighth and width, will cover thousands of feet of canvas. None of this has yet been painted. The planks of the stage are now being laid. The orchestra pit is finished, the partition just below the footlights forming a large sounding-board. On either side of the proscenium arch are doors through which the artists will pass in taking calls before the curtain. Plaster designs ornament the proscentum. The design for the curtain is very rich and in keeping with the general style of the house. The boxes are admirably arranged. They are built on the foreign plan. There are three tiers of them, all of one size and shape, the only difference between them being the more or less desirability of position. Back of each box is a little room about the size of a hall becroom. These will be handsomely fitted up and will be used by the occupants for retiring rooms. It is understood that Gould, Vanderbilt and other millionaire stockholders will vie with one another in filling these *loges* with valuable furniture and works of art. The seating capacity of the ground floor is as large as that of the old Academy, and the space for patrons of the gallery is very great. The spacious lobbies, crush-room and retiring rooms for ladies will be a revelation to opera-goers who are not accustomed to having their needs in this respect properly looked after. There is a large hall on one of the upper floors set apart for banqueting purposes, which will be brought into requisition when balls are given in the Opera House. The place has been rented for twenty nights during the season to different social bodies for such entertainments. Wires for electric lights have been laid in all parts of the building; but gas fixtures have also been provided, in order that the old-fashioned illuminating medium may be used whenever necessary.

The chief merits of the Metropolitan that strike the examiner at present are its safety and vastness.

In these respects it is ahead of any place of amusement in this country. Some idea of the confidence which the owners have in the absolute provisions against fire that have been taken may be gathered from the fact that the edifice is insured for only $400,000—a small proportion of its value—and they have been given an extremely low rate for a house used for theatrical purposes. The only fault THE MIRROR has to find with the structure is that the space between the stories is too small, and the ceilings in consequence are low, dwarfing the effect of the entrances and auditoriums badly. The exits are plentiful and should prove sufficient to entirely empty the house in five minutes; but there is really no visible reason why the engaging advantages of the house should ever be called into active requisition, for there is apparently no danger whatever to the audience in case a conflagration did occur, for it would be small and confined to the stage.

The subscription list has been open for several days in the office at the Opera House, and the boxes have been selling rapidly. It is said that a gentleman subscribed for a third-tier box one day last week and paid $1,200 for its use during the thirty nights season.

The Life of a Wanderer.

BY LUMPACI VAGABUNDUS.

XII.

A plainly-furnished room, matted floor, cane-seated chairs and a square Broadwood piano was the scene of Frank's first lesson in conventual life. An old dame in a black robe and veil, with a white linen band across her forehead and a rosary by her side, sat in the deep-bayed window reading some book of devotion. A white veiled novice, about fourteen years of age, pale, slight and with exquisitely moulded, classic features, was already at the piano, waiting for her lesson. Without a word to either, the Mother Superior motioned to Frank to begin the instruction, and he, seating himself by the girl's side, commenced, nothing loth. The young girl was a proficient, and Frank had little to do save to listen and point out those lights and shades of dramatic expression that a pupil rarely finds out alone. Now, Frank sat at the left-hand side, and on the right, in the middle of the wall, was a large window containing the ancient sister on guard. Of course, the sun's rays coming in by this window threw out the exquisite profile of the young novice in bold relief, and impressible Frank beheld and worshipped. The lesson proceeded. A sonata of Beethoven was studied, then a Chopin mazurka, followed by a fugue of John Sebastian Bach. In all these the pupil showed great mechanical proficiency and deft execution, but a woeful lack of feeling. She played like a beautifully made and technically perfect automaton, although there was a liquid light in her violet eyes which stole through the long, dark lashes which modestly veiled their glances, that told of emotions as yet unawakened, of passional possibilities as yet asleep. The hour of the lesson passed like a moment, and rising with courtesy to Frank and a deep obeisance to the Mother Superior, and a lesser, but still lowly one, to the ancient nun, the slender young novice gathered up her music and glided from the room like a white ghost.

The Mother Superior was graciously pleased to express her perfect satisfaction with Frank's method of teaching, and telling him that the luncheon bell would ring at one o'clock, she sailed from the room in all the conscious dignity of despotic authority. A series of pupils followed, some mere novices, a bevy of children pupils of the convent, and even a black-veiled nun, filled up the hours till evening, with the exception of half an hour devoted to a luxurious mid-day refection under the auspices of Father O'Hara. But whether while teaching or eating, or chatting with the urbane priest, the white-robed figure of the fair novice flitted before Frank's mental eyes, her delicate, spiritual face haunted him continually. The night saw the young musical middy established on the box-seat of the coach on its return to Dublin, in which dear but dirty city he arrived the next morning at six o'clock, completely worn out. There are few things in life more fatiguing than to sit all day teaching; but when that teaching was preceded and followed by a night travel atop of an old-fashioned mail-coach, even the vision of the fair girl novice did not come to trouble the deep sleep that our tired traveler indulged in for a whole night. All through the week, however, Frank meditated on his enslaver; ideas of romantic adventures crowded his busy brain. He fancied himself a daring knight, breaking into a cruel convent and rescuing a forlorn maiden immured therein by cruel tyrants. He read whole histories of love in the tender eyes of the damsel, and he longed impatiently for their next meeting, with a vague idea of saying something or doing something that should dispel the mystery and set the prisoner free. A pretty state of mind for a youth engaged to teach the peaceful art of music in a house of Ursuline nuns; but if religious ladies will rashly admit ex-midshipmen into their sacred society, or innocent lambs will consort with wolves, what must they expect but to be devoured?

The week passed slowly, but the night for Frank's departure to the West at length arrived. Again the weary night journey, more wearisome now for lack of novelty; the temporary nap, the succulent breakfast, and then the great event—the lesson to the romantic novice. Now Master Frank, be it remembered, had been a sailor, and not only a sailor, but a midshipman, and ehr the captain's aide-de-camp, and his natural Hibernian daring, some might call it impudence, had been cultivated and enhanced by careful training and abundant opportunity. So he determined to lose no time; but instantly to find out whether this fair novice had a true vocation for the saintly life or whether some lingering longing yet lurked in her heart for "the pomps and vanities of this wicked world." The ancient dragoness in the black robe and scapular, whose den was in the embrasured window of the school-room, was a serious obstacle to Frank's inquisitiveness, and evidently as he might say, "Piece gin allitteration," or "Con endless expansions," and lay-governess as his Italian might sound, he could not see his way clearly to asking a young lady if she was satisfied in her cage, or if she would fly with her deliverer at a moment's notice, through the medium of musical terms. Of course, any conversation irrelevant to the matter in hand would have instantly roused the dragon and ended the lesson abruptly. But dragons, even when they are conventual hippogriffs, so long as they put on human form, also put on human weakness, and the weather was warm, the arm-chair was luxurious, the breakfast had been pivotal, and the previous night's slumber had been broken by midnight prayer and shortened by early mass; so no wonder that a balmy sleep overcame the watching eyes of the guardian in the window. The book with which she had been recreating herself wavered before the light, her head nodded, and she was about to fall into a profound sleep, when, unluckily, the time of Liszt's Rhapsodie Hongroise, which the sweet young novice was engaged in studying, suddenly changed with a sounding clash of vibrant strings and pressed-down pedal, and the dragon, startled from slumber by the deepening clangor, awoke. Frank had barely time to uncoil his right arm, with which he had been modestly guiding the fair pianist for the more convenient guiding of her dexter hand through the intricacies of the score, and to withdraw precipitately his lips, which had been whispering musical instruction, from too close proximity to his pupil's shell-like ear, which blushed rosy red at the unaccustomed neighboring, when the ancient griffin, fixing her basilisk eyes upon the pair, growled out: "Blessed St. Ursula, what an unholy noise!" The timid novice, mindful of extra prayings and long impositions, and, perhaps, duly conscious of anti-vestal imaginings, started and turned deadly pale. Frank, calling all his audacity to his aid, looked mildly in the griffin's face and remarked: "Yes, madam, that is a most effective fortissimo, and I am endeavoring to impart the true method as I learned it from Liszt himself." "Well," replied the old dragon of purity, "it may be Liszt, but it's not nice to listen,"—with which atrocious pun she addressed herself once more to the study of Thomas à Kempis.

Now did wily Frank choose craftily a Nocturne of Chopin, dreamy, soothing and sleep-compelling when deftly administered to the unaccustomed ear. Gently the music stole upon the guardian's yielding senses. The old eyes drooped, the old head nodded, and after many a fitful effort to straighten herself, many an abortive clutch at her beads nature and age combined to throw the guardian of the gardens of the Hesperides of youth and beauty into a profound and enduring slumber. Frank was one of those adventurous souls who seize time by the forelock; so the moment he was aware of the certainty of the old nun's slumber by the rumbling of her nose, he thus bespoke the damsel:

"Forgive me if I am too bold, but this chance may not come again. Tell me, are you happy? Do you love this dull, prosaic life or not?"

She lifted her dewy eyes to his and a glint of intelligence shot through the artificial calm of her beautiful face, as she answered rabidly, "I hate it!"

Such a frank disclosure somewhat astounded our hero, but plucking up a spirit he said:

"Then, why don't you get out of it?"

She answered dolefully, like Sterne's starling, "I can't get out." By this time Frank's arm was coiled round the girl's slender waist, and he was practising *Etudes de velocite* diligently with intertwined fingers, while the novice's dainty head reclined gracefully on his shoulder, as if it belonged there. Frank forgot his poverty, forgot his position of trust, forgot everything save that a young and beautiful girl was reclining in his arms, that her hair touched his burning cheek, that her breath, like the perfume of Spring violets, fanned his brow, and gasped: "I will get you out! Fly from this prison; fly with me to-night. Don't doubt me!—there is no time to be lost. Yes or no?"

He bent his ear still closer to the rosebud lips, and as he listened a soft whisper stole from them in a dewy sigh, and that whisper said "Yes." The lips were very near, as indeed they had to be if that whisper was to be heard, and, without definitely intending it, Frank touched them with his own. She shivered with the awakening of Eros, as the leaves shiver at the coming of Aurora. A delightful languor softened her whole frame, and her lips met Frank's again in a long, clinging kiss that seemed to weld their very beings into one.

The old lady in the window began to give token of speedy awakening, and Frank had only time to say, "Steal out, dearest, at nine o'clock. I will be at the gate with something to carry us to Athlone," when the watch was set again, and the novice, to cover her confusion, dashed into Mendelssohn's Wedding March. We tear the rest of Frank's pupils had scant justice at his hands that day, and at luncheon he was so distrait that worthy Father O'Hara conceived the idea that the sainted surroundings had impressed his soul with a longing for the fold, and was doubly unctuous and genial in his manner during the repast.

What a pair of madcap fools, to be sure; but what rapturous folly! In youth we shoot Folly as it flies; in age, Folly shoots us. A boy or a girl does something absurd, and if there be not something vicious in it, the laity does not hoot, but glides off the youthful offender like water from a duck's back; but let a mature matron behave shamefully, and their fatty strikes like pitch and defiles the weakest victim.

At nine precisely Master Frankfort's dog-cart belonging to the landlord of the little inn where he slept, with a fast-trotting colt in the shafts, waiting just round the corner of the lane, and a few minutes after he saw a white glimmer in the darkness of the convent garden, separated from the road by a quickset hedge only; for this house of Ursuline nuns was one of your high-walled convents, built for the general imprisonment of wretched women, but a house of education, in which the conventual discipline was very much relaxed and the inmates enjoyed a considerable measure of freedom in their goings out and comings in. Frank sought out a place where the thorns were fewest, and enlarged the opening by means of a stout stick, and the abscording novice, pale with fright and trembling with excitement, was in his welcoming arms with no greater scathe than a torn skirt. Into the cart, off at a brisk trot along the road, covering the runaway's white dress with his great coat and a rug, the drivers of the sanctuary sped along and made a good ten miles before they uttered a word, so tense was their anxiety. At last, shifting the reins from his left to his right hand, he put his spare arm round the lassie's waist and "kissed her tears away." After a childish sob or two the tempest of her tears subsided, and the pair of idiots jogged along together like Darby and Joan. After about half an hour of this they began to approach Athlone, where Frank decided to put up for the night till he could get some more fitting raiment for his accomplice than her conventual uniform; but it occurred to him that it might be as well to know what to call her, and so he asked, "What is your name?" She answered, "Jennie."

"Jennie what?" "Jennie Yates!" "And your father?" "Dead!" (With a sob.) "And your mother?" "Dead!" A kiss from Frank expressing pity and what pity is akin to. "And how did you come to be in the convent?" "The Mother Superior is my aunt!" "The devil she is!" "Oh, fie! You shouldn't say naughty words, sir!" "No, darling, I know I shouldn't." (Kiss.) "Then don't!" "I won't!" "And [very diffident] what ought I to call you?" "Darling! Now, what shall I call you—darling?" "Frank!" "Frank what?" Frank L'Estrange." "Oh! what a pretty name!" "I'm glad you think so!" "Why!" "Because, it's going to be yours!" "Oh, fie!" "Why! ain't you going to be my own little dearest duck of a wife?" And now dwell upon the precocity of this boy and girl, for neither was more than fourteen. They were talking of matrimony with as serious a determination as though they had grown up. But, indeed, I have noticed that men-of-war and convents are potent ripeners of your adolescent imaginations. The aggregation of young folk has a stimulating power on the mind, whether it be in a public school, a midshipmen's berth or a convent. A boy or girl kept at home is not nearly so smart as one brought up in a crowd, and with our will no child in which we took any interest should ever herd with others, even though under priestly watching.

However, Frank and his ward got safely into the sweet town of Athlone under cover of the dark, and driving up to a modest tavern—as indeed all the houses of call in Athlone are modest—ordered two rooms and a sitting-room together, with a good supper of bacon and eggs and "black tay," as the landlady called it; and so, being safely bestowed for the night, we will leave our adventurous pair, who ate and drank like hungry children, and then chatted till their eyelids closed with fatigue, when they kissed and parted as unconscious of the rising storm that was gathering over their devoted heads as though there was no tempest in the future to disturb the calm of the present.

But now let them sleep the sleep of the just; the winds shall blow lustily in our next chapter.

(*To be continued.*)

The Novelty Theatre.

The Novelty Theatre in Williamsburgh has undergone a transformation during the Summer. The general design of the interior is that of an elegant drawing-room. About $10,000 have been expended on improvements over the whole house. The lobby has been enlarged. A handsome new drop-curtain has been hung. The orchestra seats have been upholstered in crimson plush, and the seats in the parquet have been raised to give a better view of the stage. New carpets are laid throughout. The vestibule is in grained ash, with mahogany mouldings, and the walls have a rich appearance in green bronze paper. The centre of the ceiling is a pale green, with the color deepening to the walls.

The improvements have somewhat increased the seating capacity of the house. The sixth season under Theall and Williams' management will open next Monday night with Romany Rye as the attraction. In succession will follow Silver King, Emmet, McCullough, Roland Reed, Hearts of Oak, Gus Williams, Nat Goodwin, Boucicault, Neil Burgess, Maria Prescott, Kate Claxton, Charlotte Thompson, Margaret Mather, Annie Pixley, Maggie Mitchell, Fanny Davenport, the Madison Square companies, etc., etc.

A Great Actress at Home.

A literary man was invited by a speculative inventor to visit a newly-devised steam boiler. Knowing his lack of technical knowledge, and protesting that he should be allowed to express his opinion freely, he went to the inventor's premises, where he found the new apparatus, exhibiting countless brass tubes, rods, pistons, appliances, checks and counter-checks. In answer to the inventor's interrogatory look, the author said, "It's a failure!" "What is the ground of your summary judgment?" the inventor demanded. The reply was, "Too many tubes." All the great inventions, if examined, will be found to be free of superfluities and reduced to the simplest conditions; hence they are known as fundamental patents.

Throughout all nature divine simplicity prevails; in the highest human character it is there as a primary element. Wherever this simplicity exists there cannot be utter debasement nor absolute social outlawry. Hence the intense struggle of the conventional forces is dealing with the men and women of genius who illustrate the stage. An authoritative British Review gives voice to this state of things when it says: "For the players who choose for their life's calling that ministry of diversion, society in this country [England] always has a light esteem. Above all, for the human person to become the professional vehicle of public amusement and let for hire its features and gestures, its stage display, entails a secret offense to the inbred distemper of society. It is further asserted that the temptations of the profession incline the actor, and still more the actress, to make life a masquerade of flash and glare, a whirligig of sudden triumph and precipitate reverse."

In contravention to this sweeping misjudgment, we recur to the proposition that extreme simplicity and naturalness are the organic conditions of all the true celebrities of the world, as well those attached to the theatre as to other pursuits. Had we no other conclusive evidence, if we could but get access to the personal habits of renowned genius, we would uniformly discover its stamp and assurance in that simplicity which we have pronounced divine. By way of signal illustration, we take the personal life of the great Rachel. Standing so near to nature, from that fountain she draws in her moments of sacred privacy and most sincere expression. This is clearly developed in her published correspondence. In the Summer of 1842, Rachel and Bouffé were both starring at Brussels, and the latter, anxious to secure her co-operation on the night fixed for his benefit, wrote to her to that effect. He received the following answer: "I send you, my dear Bouffé, a gigantic Yes. I could not reply earlier to your letter, as I received it in my dressing-room, where I had no means of writing. I am delighted to prove to you how proud I shall be to contribute, however slightly, to the success of one of your performances at Brussels. P. S.—Mind, it must be *your* benefit, and not that of the managers; so pray allow me to settle the matter with them. Half the gross receipts *must* be yours. Let me arrange it for you, I entreat. I have just returned from the theatre. A good night and pleasant dreams for both of us."

After a fatiguing week of labor, she writes to her mother: "So it is only fair that we should enjoy ourselves a little. Consider yourself invited to a picnic in the forest, exactly as we used to have years ago, when things were not so flourishing as they are now. My share of the work will consist in putting on an apron, frying the potatoes and laying the cloth. Yours will be to warm up the soup.

"RACHEL."

Another letter, without date, from New York, is this: "Dear Mother—My health has never been better. Were I, even at the close of my American trip, to lose all the money I have gained, I should not complain, if I continued as well as I am at this moment. Kiss my dear children for me. If I were not so fond of the Russians as I am I should have been rejoiced to hear of the taking of Sebastopol."

We cap the climax by recital of an anecdote as reported by the tragedienne herself. On her travels of relief, having reached an inn at the top of Montanvert, a wager was laid by a party there to determine whether it was or was not Rachel who had attracted the attention of the party. The forfeit was to be a leg of mutton. A stockbroker, having undertaken the solution of the mystery, is described by Rachel as advancing toward her. "For a moment," writes the simple-hearted actress, "he seemed at a loss how to begin, but presently recovering himself, uttered, by way of soliloquy, this insidious phrase: 'Nature and art, both are admirable!' 'If she is Rachel,' he probably reflected, 'she will be agreeably flattered by the exquisite delicacy of the compliment and awaits to conceal her satisfaction.' As things were, being far more intent on keeping my footing than on listening to what he was saying, I took no notice, and walked quietly on without even turning my head; upon which, rejoining his friends, he exclaimed: 'You see it is not Rachel and I have won my bet!' not wishing that the loss of so important a bet should be incurred by the wrong person, contriving to return before the others did, and for the strangers and settled the question as follows in my very best handwriting: 'For the leg of mutton, monsieur; I am obliged.'"

In these traits we have the very essence of Phèdre, of Lesbia and Phœdre. It is na-

Professional Doings.

Two Christmas Eves will be the Christmas bill at the Twenty-third Street.

The Hoop of Gold is to be produced at the Grand Opera House, Brooklyn, Sept. 17.

Louise Sylvester will go on the road with Mountain Pink, her Chicago success, in a week or two.

The Hanlons meet to-day for rehearsal at Robinson's Opera House, Cincinnati, where they open their season on the following Monday.

Edward E. Kidder wishes to correct an impression that has gone abroad that he does not intend to travel this season. He is ready to open the road when a suitable engagement offers.

The Thropp Family are distributed as follows: Misses Lou and Florence and Master Charles are with the Western Lights o' London. Miss Clara plays Ned in The Black Flag. Master Frank is with John McCullough.

—Marion Elmore sailed for Europe on Saturday. On Sept. 10 she relieves Enid Leslie in The Rajah, playing Emilia. Carrie Turner returned to the cast on Monday night, relieving Billie Deaves.

—Owing to disappointment in getting his printing ready, Manager Charles H. Duprez was unable to open his minstrel season at Gloucester, Mass., on the 20th. He has been compelled to postpone the opening until Sept. 10.

—Marlande Clarke leaves for Chicago on Saturday night to engage the company for his new play, A Friend, in which Florence Gerald is to star. The company is to open in St. Louis and travel South through Texas, where Miss Gerald is well-known.

—Oliver Doud and Kate Byron's support will include Max Miller, Harry B. Hudson, Fred Warren, C. E. Eldridge, Clarence Harvey, C. J. Reilly, Jr., T. Alexander, Charles J. Fleming, Royce Alton, Saidee Montgomery, Rose Armour; Marcus Meyer, musical conductor; J. P. Johnson, manager; W. Crehan, assistant; Walter Berry, advance. Season opens at the Howard Athenæum, Boston, Sept. 24.

—The new Standard Theatre, St. Louis, will throw open its doors on Saturday evening, Sept. 8, with Bunnach's Power of Money. The Standard will be the largest theatre in St. Louis, and one of the most complete in the West. It will seat 2,562, and is provided with forty-one exits. The stage is of extra size, 68x45, and the rigging-loft is 65 feet, so that the most elaborating spectacular plays can be put on without inconvenience. The rear of the house is so constructed that a fire-engine may be admitted.

—Oscar Wilde, we are informed, offered to let Miss Prescott have Vera another week without royalty. She had requested him to reduce it; but this he would not consent to do. Mr. Wilde wants to regain possession of the play, but Miss Prescott does not care to give it up, as she proposes to go on the road with it in October. The scenery of Vera is in possession of Shook and Collier under an attachment. The company received one week's salary. As they had gone to considerable expense in the matter of costumes, they are probably losers.

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